

 **FAMOUS MONSTERS**
#69
SEPT

FAMOUS

A WARREN MAGAZINE PDC

MONSTERS

OF FILMLAND

50c



LON CHANEY STARS IN THIS ISSUE'S FILMBOOK-
"LONDON AFTER MIDNIGHT"

AN EDITORIAL TO THE PRESIDENT OF THE UNITED STATES AND ALL THE MEMBERS OF CONGRESS

---ON BEHALF OF OUR READERS,
MOST OF WHOM ARE FROM 10 TO 18 YEARS OLD...

WE are a magazine publishing company that is in business to entertain and enlighten our audience. We don't publish politically-oriented magazines (3 of our titles are comics-format), but we do get involved in the serious issues of our times.

BOTH this company and our young readers have felt for some time now that our country is in deep trouble. Our first personal taste of this trouble occurred in 1965 when we came out with **BLAZING COMBAT** Magazine. Blazing Combat was a comic book that grimly pointed out that war is hell, and in-

human—and not the glamorous, adventurous matter often depicted in the mass media. Editor Archie Goodwin wrote some of the finest anti-war stories ever seen in comics form.

It was a publication we were proud of. Yet, Blazing Combat was a failure on the newsstands. It lasted 4 issues.

WE suspect that part of the reason it failed was because some of the people involved in the sales and distribution of our product didn't like the attitude we took on Viet Nam. Back in 1965 it was considered, by most, extremely unpatriotic not to support our country's position. We received complaints

along about our second issue. We ignored them, but could not ignore the economic effect of losing thousands of dollars each issue. We ceased publication.



WE were angry—that a magazine we thought deserved to live—had died, possibly because it proclaimed a message that said "War is hell—and the Viet Nam war is not only hell, it's absolute insanity for our country." And so Blazing Combat went quietly out of business.

STILL another involvement for us is the running of our Anti-Cigarette Smoking ad.

CREATED at our own expense, this half-page Comics-Format ad "EASY WAY TO A TUFF SURFBOARD!" (written by Archie Goodwin, drawn by Frank Frazetta) has been running in all Warren Magazines for the past 5 summers. It's not the kind of ad you'll see in any other publication in America. It doesn't help sell our magazines, but we run it because we believe the message is important

(more important than advertising revenue)—and deserves exposure in our pages.

NOW we must again speak out, concerning that most urgent issue—our involvement in Southeast Asia.

WE realize that only you, Mr. President, can end this war—the longest and costliest war in our history. Failing this, only You—the Members of Congress—can stop the President from continuing a war that is taking the lives and limbs of our youth, soiling our national conscience, and splitting this country down the middle.

MOST of us readers are under 21. We can't vote—yet. But we don't have to be 21 to die in a war that was a mistake to begin with.

That's why we are angry with you adults, Mr. President and Members of Congress. You adults have let this drag on for half of our lives. We've tried to tell you this in our demonstrations. We tried to tell you this at Kent State. Were you listening?

PERHAPS you don't listen because you think we're children. You may even think it strange or odd that words like these appear in a magazine such as this. But we're deadly serious about what we're now saying.

DO something about it NOW.

BEFORE another human life is wasted—give us PEACE, NOW!

James Warren,
President
WARREN PUBLISHING CO.



SPEAKING OF MONSTERS THE PHANTOM LIVES AGAIN

Last year we lost BORIS KARLOFF.
40 years ago, LON CHANEY.

This issue is dedicated to the memory of Mr. Monster—and Quasimodo and Mr. Wu and the whole slew of other characterizations with which LON CHANEY slew audiences in the silent days.

His son, "Larry Talbot", speaks to you all thru our pages on this occasion to say, "It is gratifying that 40 years after the passing of my Father, his pictures should still be shown and his make-ups remembered. FAMOUS MONSTERS is responsible in no little part for keeping his accomplishments alive. And may I take this opportunity to thank the many of you who have sent me cards and letters in the last year care of this magazine."

Any issue dedicated to LON CHANEY has to be super special and so, in addition to the feast of fotos of Mr. Monster and the Filmbook of one of his Greatest Movies, we give you BELA LUGOSI and a trip to Mars and all kinds of other great things about Scars Stars to round out what we confidently believe you will call one of our most exciting issues.

Be back with us 4 weeks from now for a Genuine Surprise. (The surprise has to be with FM 70, which magically will become FM-80. "What's this all about," you ask? See our next issue & find out!)

FOREST J ACKERMAN



SOME READERS may not realize how much their single letter of appreciation has gratified the editor or how helpful something they have sent has been until—

Well—
Take the case of (roll of drums, blast of trumpets)—
BILL PUGMIRE JR.

They suddenly find an issue of FM dedicated to... them! Or, in this case, him.

A good name, like a good deed, is worth repeating:
THIS ISSUE dedicated to **BILL PUGMIRE JR.**—The Editor

PAGING MR. JOSEPH YOUNG OF AFERICA

In all sincerity I am making an appeal which I am sure will capture the hearts of millions all over the country. This is the possibility that the all time great—**MIGHTY JOE YOUNG**—

WANTED! More Readers Like



**BILL PUGMIRE JR. as
COUNT PUGSLY**

could make a spectacular come back on the motion picture screen. I personally believe that such a gem of a film should not have to suffer the shattering downfalls of visual telecasting across the nation.

If I were Ray Harryhausen, I would feel highly insulted to find that such a work of genius has been dismembered and ruined by television. I have always regarded him as the master of animation who possesses the ability to create detail & true-to-life perspective that will never be duplicated. I very often wish that I could see the day when Mr. Harryhausen would create a remake of his greatest film: **MIGHTY JOE YOUNG**.

EUGENE R. HAMILTON
City, unknown

• With Hollywood re-releasing many of its older films, perhaps your dream may come true, Eugene.—Ed.

**STAMP OUT
PARENTAL PREJUDICE**

I've been wondering if you could reprint Mrs. Pinckard's famous article, "Monsters are Good for my Children!"

I dearly love watching horror movies, but when any come to the local theaters my parents will never let me go see them. If you were to reprint this article, I could have my parents read it and maybe then they would be less prejudiced against monster flicks.

LORRIE KING
New Castle, Pa.



COUNT DRACULA
by **WILLIAM CASEY**

• More & more parents, it seems, are agreeing with Mrs. Pinckard that horror films can not harm children. We may reprint her article in the next FM yearbook.—Ed.

WANTED! More Readers Like



JOSH R. FEINBERG

LAO AND BEHOLD

I just finished reading FM #65 and thought it was fantastic! Being a George Pal fanatic, the article on his 7 **FACES OF DR. LAO** really knocked me out. (We're glad you revived in time to write this letter, Chris.—Ed.) By the way, thanks for giving the correct pronunciation of "Lao." I always thought it was pronounced like the word "loud."

I've never seen Mr. Pal's face, so I would be grateful if you could print a picture of him in some future issue of FM.

Although I've just started with FM, I have a feeling that I am in for some great reading material.

CHRIS MONTERO
Newark, Calif.

**ATTENTION
IRWIN ALLEN FANS**

I am sick and tired of hearing all these lies about pro-

ducer Irwin Allen. In the opinion of the members of my "Irwin Allen Science Fiction Club," he is the greatest producer in the world. It is true that the longer his shows have stayed on the air the sillier the plots have gotten, but in the first year or two they were always great.

Also, people speak of him

WANTED! More Readers Like



SCOTTY GILLIAM

as a crabby old man. Not true! About a month ago our club wrote and asked him for only two photos. That kind man sent us over 200 pictures from all of his shows! How are them apples, Irwin Allen haters?

TERRY MILTON
Fancy Gap, Va.

**THE PHANTOM
STRIKES AGAIN**

After reading "The Phantom of the Opera Strikes Again" in FM #65, I just had to write to you. It was stupendous!

WANTED! More Readers Like



DANIEL MAXWELL

I must have re-read it about 20 times! The story was written so vividly. I liked it almost as much as the 3-part **FRANK-ENSTEIN** filmbook.

I had never seen most of those fabulous pictures before, and I've been a monster fan for a long while.

GARY KLEINER
Bronx, N.Y.

(Continued on page 66)

FAMOUS MONSTERS OF FILMLAND



JAMES WARREN
Founder & Publisher

FORREST J ACKERMAN
Editor-in-Chief

RICHARD CONWAY
Assistant Publisher

WALT DAUGHERTY
Special Photography

ANNE GANLEY
Mail Order Department

LEE MARKS
Contributing Editor

RUBEN MALAVE DONATO VELEZ
Traffic Department

CONTENTS

4 FANG MAIL

One day when the whole world goes on strike only our readers will continue to work. Work up an enthusiasm to write letters, that is!

6 MR. MONSTER

Dead 40 Years, the Screen Image of LON CHANEY lives on—in a Thousand Faces! His Great Story brought back as a Tribute.

20 TALES OF FRANKENSTEIN

Via Time Machine back to "The Face in the Tombstone Mirror"

24 GIRLS & GHOULS GALLERY

#6 in our Popular Series of Scream Tests. Dracula and Frankenstein menace the Maiden!

26 LONDON AFTER MIDNIGHT

Our Feature Filmbook. A "Lost" LON CHANEY Classic returns in Words & Pictures that will turn your Blood to Ice—provided Dracula hasn't already slaked his thirst first!

41 YOU AXED FOR IT

And You Get It—An Outstanding Selection of Stills including Vincent Price, Jack Pierce, Lon Chaney Jr., plus Vampires, Mummies, Gorgons, Ape Girls!

50 THE GRAVEYARD EXAMINER

Lee Marks with Remarkable Remarks from & about Filmonster Fanland.

53 PROFESSOR GRUEBEARD

Questions, Questions! And Answers, Answers!

54 SKULLDUGGERY

Movie Preview Department of Films To Come.

61 MYSTERY PHOTO

If This Scary Pic doesn't Stump You, We'll Gladly give You Your Stump Back!



OUR COVER:

The vampiric man of mystery, gaunt haunter of LONDON AFTER MIDNIGHT. Lon Chaney depicted 3 ways by Basil Gogos.



Page 41



Page 44



Page 23



Page 36



Page 54



Page 59

FAMOUS MONSTERS OF FILMLAND, No. 69 Sept. 1970, published monthly by Warren Publishing Co., 22 East 42nd Street, New York, N.Y. 10017. Subscriptions in the U.S.A.: 6 issues \$3.00, outside U.S.A.: 6 issues \$4.00. Second class mail privileges authorized at New York, N.Y. and at additional mailing offices. Contributions are invited provided return postage is enclosed; however, no responsibility can be accepted for unsolicited material. Entire contents copyrighted © 1970, by Warren Publishing Co. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscriber change of address: Give 8 weeks notice. Send an address imprint from recent issue or state exactly how label is addressed. Send old address as well as new.

MISTER MONSTER

THE LEGENDARY LON



THE 40th ANNIVERSARY of the loss of LON CHANEY is marked by FM by the republication of this classic feature about "The Immortal Alonzo" from our long out-of-print collector's copy #8 in 1960. In the final paragraphs of the article you should mentally add 10 years to each reference made to the length of time since Chaney's death or his age had he lived.

Most of the fotos in this reprint have been changed from the original article and 2 pages of newspaper accounts have been added.

Save this article—it will not be reprinted again till 1980.



A SPECIAL ARTICLE

BY FORREST J ACKERMAN

**HIS WAS THE FACE THAT
LAUNCHED A THOUSAND
SHRIEKS, HIS THE FORM
THAT RAISED HORROR
TO ITS HIGHEST PEAKS**

LON CHANEY, film historians would try to make us believe, was born in Colorado Springs on April 1, 1886, but we will not be April fooled!

They pretend that, in Los Angeles, on the 26th of August, 1930, his throat oflome with cancer, he was taken by the Grim Reaper to Valholla; but we know better!

Lon Chaney never died!

So much for the warped imaginations of those who would try to deceive us and say that a god can die! They are the same hearts, who would deny that the power of Wendy's plea to the foeries could save the life of Peter Pan; and their greatest curse should be to ban them from the privilege of ever again seeing another Lon Chaney picture.

Weland Press

Late News

SCREEN STAR, DIES

END COMES
SUDDENLY

Transfusion of
Blood Fails

Remains-lapse of Death
for Actor Known as One
of Thousand Faces

Coroner Reports on Cause of
Death in Portraits

LOS ANGELES, January 10.—Lon Chaney, known as "The Thousand Faces" actor, died at his home here today at the age of 39, after a long illness. The actor, who had been in the hospital for several days, died of a heart attack. His death was a great loss to the film industry.

FADES FROM LIFE'S SCREEN



Chaney, regarded as one of the great actors of the silent era, was known for his ability to transform himself into a wide variety of characters. He was a pioneer in the use of makeup and prosthetics to create different faces.

His most famous roles include "The Hunchback of Notre Dame" and "The Great Impersonation." He was also known for his work in the "Kluge" series of films.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Lon Chaney's Professional
Service Master for Film in Hollywood, Cal.
As well as Left Hand Comedian, E. J. Kane
Respected in Private—Quintessence of Actor in San
Francisco, Signs in New York

Lon Chaney, known as "The Thousand Faces" actor, died at his home here today at the age of 39, after a long illness. The actor, who had been in the hospital for several days, died of a heart attack. His death was a great loss to the film industry.

Chaney, regarded as one of the great actors of the silent era, was known for his ability to transform himself into a wide variety of characters. He was a pioneer in the use of makeup and prosthetics to create different faces.

His most famous roles include "The Hunchback of Notre Dame" and "The Great Impersonation." He was also known for his work in the "Kluge" series of films.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.

Chaney's death was a great loss to the film industry. He was a pioneer in the use of makeup and prosthetics to create different faces. His work in the "Kluge" series of films was particularly notable.



Will Rogers
Remarks:

WILL ROGERS, who died at his home in Hollywood, Cal., today, was a famous comedian and actor. He was known for his witty remarks and his ability to make people laugh. His death was a great loss to the film industry.

WS

FINANCIAL
EDITION

Los Angeles, Calif., Jan. 10, 1930. (By Associated Press.)

LON CHANEY

Times

Late News
EDITION



STAR, DIES

NEWS CITY
EDITION

Actor With "Thousand Faces" Is Dead

DIES

RALD HOME
EDITION



STAR, DEAD

PRICE—TWO CENTS 36 PAGES TODAY

LON CHANEY, KING OF MAKEUP, DIES



LON CHANEY,

*1,000 Film Faces Fade
as Lon Chaney Dies*



From a Death
in Film
Of Real Star

The Clev

NEWS

HOME
EDITION

LENGTHY ILLNESS LON CHANEY, CHARACTER STAR OF SCREEN, IS DEAD

SCREEN LOSES GREAT CHARACTER ACTOR

WIFE OF ACTOR
AT HIS BEDSIDE



Lon Chaney, 40, died
today in his home in
Hollywood.

IN HOSPITAL 10 DAYS
Lon Chaney died today after suffering his
long-impending fatal illness.
"Lon Chaney."



A sad Chaney with a scarred face as the animal trapper in *WHERE EAST IS EAST* (MGM 1929; Tod Browning, director).

the hidden truth

It was in the eventide of the Dark Ages that a kindly witch met a great magician in chameleon's skin, and they were married by a gnome-king. Together they sired a wonder-kind, a wondrous kind of changeling child the like of which the mundane world had never known before, and they named this strange-ling L'han Shayn-nii, which in the tongue of the Ancient Ones of the Black Forest meant "the one with face of wax and body that twists like the vine."

For hundreds of years L'han practiced his art of pantomime and was known by many names in many places thru the passing centuries while all the while he waited patiently for Motion Pictures to be born and grow strong enough to record the magic of his mimicry. Then (cleverly) he told producers, publicists, newspaper reporters that his parents could neither hear nor speak, for who would attempt to check on his origin with a Mother and Father who were deaf-mutes?

By now he was known no longer by his fey-name of L'han Shayn-nii but by his film name: Lon Chaney.

Soon he would be known in 2000 tongues as "The Man of a Thousand Faces."

one man

monster show

THE FALSE FACES was one of Chaney's early make-up jobs, followed the same year (1919) by his rigorous role as Frog, the contorted beggar, "divinely" healed in THE MIRACLE MAN. In 4 roles the following year, he was blind in one (the wicked pirate of Robert Louis Stevenson's adventure classic, TREASURE ISLAND) and legless in another, THE PENALTY, in which he played a crippled criminal whose body ended in knee-stumps.

In 1921 he essayed two Oriental parts, the first that of a Chinaman in Tod Browning's OUTSIDE THE LAW, and another slant-eyed menace in BITS OF LIFE with Anna May Wong. 1922 saw him as a Chinese again in SHADOWS, and the same year he was both unwhole of body and mind in FLESH AND BLOOD, and played a mad scientist and simian beast-man in A BLIND BARGAIN.



A puzzling picture. Before **FREAKS** (Chaney was dead by the time it was made) this publicity still was shot in substantially the same bird body worn by Olga Baclanova in 1932.

In 1923 he shook audiences in **THE SHOCK**, and once again was a crazed servant, this time in the company of John Gilbert in **WHILE PARIS SLEEPS**.

Then—

QUASIMODO!

THE HUNCHBACK OF NOTRE DAME!
The first of his two most celebrated characterizations, and one of his most painstaking—

and painful. Chaney did more than merely make himself up, he empathized himself into the very valence of Quasimodo, threw himself or grew himself or somehow got himself inside the very soul of the pathetic demented bell-ringer of the Parisian cathedral. The mound of malformed rubber that he attached to his back bent his spine under a weight of 70 pounds. On his chest he wore a breastplate and shoulder pads similar to those of football tacklers. A harness fashioned of leather joined the front and back "armor" in such a manner that he



About to do a little slapping himself, Lon Chaney as the tragic clown of **HE WHO GETS SLAPPED** (MGM 1924).

could not have stood erect under any circumstances. Over this cumbersome and uncomfortable foundation he wore a rubber suit, tinted flesh color. Tufts of animal hair were affixed to chest and back. Modeling putty molded his face into a misshapen horror, and a set of false teeth worn over his own accentuated his repulsive appearance. An uncombed bird's-nest of a wig topped his disguise, which he donned daily over a period of almost 3 months!

Grueling, ghoul-ing!

Blind in one membrane-covered eye, tongue darting nervously in and out of his ugly mouth like a serpent's fang, he scuttled like a beetle in the dark corridors of the cathedral or crouched with his silent friends, the sculptured gargoyles of the parapets. Crazy but kindly unless tormented, at last he revolted against the crowd who had

jeered at his cruel torture, and scalded his enemies with torrents of molten metal cascading from red-hot pots from on high in his eyrie sanctuary.

Charles Laughton later played Quasimodo, and very well; and, still later, Anthony Quinn was an effective Modo named Quasi; but neither interpretation had the stamp of authority of Chaney's.

the phantom strikes

1925 was Lon's top horror year, with **THE MONSTER**, wherein he played Dr. Ziska, who gained his victims by arranging auto accidents on a dark and lonely stretch of road near his underground laboratory.

...top horror year with his dual role in Tod Browning's **UNHOLY THREE**...



Some Like It Hot, WEST OF ZANZIBAR. Here Chaney warms up his tonsils to sing "My Old Flame."



If you were WEST OF ZANZIBAR in 1928 (or at the MGM lot and a stage where Tad Brawning was directing) you might have met Lon as "White Vaadoo", the wheelchair menace.



Identification not positive. As Fagin in OLIVER TWIST, 1922?

... with his characterization as the mind-warped one of THE TOWER OF LIES.

... and then—

His crowning achievement as the mad musician imagined by Gaston Leroux, the deranged organist "whose face was so hideous that he was forced to haunt the innermost depths of the Paris Opera." Roberta O'Toole, one critic who admitted "I shrieked right out loud in the theater and buried my head unashamedly on my husband's chest when Mary Philbin slipped the mask off Chaney as he sat playing the organ," described the impact of his portrayal in these indelible terms:

His outraged visage was horror incarnate: bulging, bloodshot eyes fatigued with violet semicircles beneath them; the grotesquely exaggerated mounds of the cheekbones; the hooked-up, flaring, porcine nostrils; the rotted, jagged teeth, like the rim of an enameled tin can top opened with a ragged knife; the scraggly strands of dead gray hair hanging like soggy serpentine from the incredible pyramid of a head. . . .

Just recently, horror authority Robert Bloch reported: "When I was an 8-year-old I saw Lon Chaney in THE PHANTOM OF THE OPERA—and gazed upon the face of naked fear. Within the past year I attended a revival of the same film. And despite the flickering flaws of this dated melodrama, the scene where Chaney is unmasked exerted the same monstrous magic upon a modern audience."

And the thought may well have crossed the nostalgic mind of Ray Bradbury that if the great artist Gustave Doré had painted the picture of Dorian Gray, and Henry Frankenstein endowed it with life, it would have been Lon Chaney as The Phantom.

watch your step

Today we say, "Is it a bird? Is it a plane? No—it's Superman!" But 35 years ago, when Lon Chaney was at the height of his power, the warning cry was: "Is it a spider? Watch out! Don't step on it—it may be Lon Chaney!" And with good reason, for anything that crept or crawled across the silver screen (or even flew, as in the case of the bat-man of LONDON AFTER MIDNIGHT) was quite liable to be L.C., the Master of Make Believe.

In 1926 he played a Jekyll-Hyde type role in THE BLACKBIRD and, covering one eye with a coating of egg-white simulated a cataract to play the part of a semi-blind outcast in THE ROAD TO Mandalay.



Chaney (left) as the mad doctor Zerkow in *THE MONSTER* (1925). Too bad the strapping young fellow in his power wasn't Hitler.

In '27 he played two Chinese roles in *MR. WU*; an armless freak in *THE UNKNOWN* whose feet took the place of his hands, complete to throwing knives with deadly accuracy with his toes; and a human vampire in Tod Browning's *LONDON AFTER MIDNIGHT*, wherein his face was bone-white with eyes popping like olive pits out of hard-boiled eggs and teeth that resembled the ends of ivory spikes.

And the last film he ever made, *THE UNHOLY THREE*, was a talkie remake of his silent hit which Tod Browning had directed from the book by Tod Robbins. In *THE UNHOLY THREE* Chaney was a sideshow ventriloquist in the company of "a long, lizard-like figure" called The Human Skeleton; Madame Fatima, "a mountain of pur-

ple, painful flesh with small pig-like eyes"; and Tweedledee, a dwarf just a shade over 2 feet tall, whose "little round, shoe-button eyes could flash and his soft, chubby face writhe into a terrible mask, suddenly transforming his expression into that of a murderer." The audiences of 1930 were electrified when the "Man of a Thousand Faces" spoke in four different voices during the same film.

the man beneath the monster

Such was the reel Lon Chaney, the star of the scary and the scarry. Had he lived



Lon Chaney as Echo the Ventriloquist in the silent version of *THE UNHOLY 3*. (That's his not-so-silent 4th partner, Hoiry Scary.)



As Mr. Wu in the film of the same name, MGM 1927 Oriental dromo.

there seems little doubt that he would have become the monster of **FRANKENSTEIN**, the menace of **THE INVISIBLE MAN**, Im-ho-tep the 3000 year old **MUMMY**, and, instead of Bela Lugosi, would himself have played the role he created in **LONDON AFTER MIDNIGHT** in the sound version of it called **MARK OF THE VAMPIRE**.

What of the real Lon Chaney? A biographer, George Mitchell, tells us:

His movements were quick but graceful, he was high-strung, even nervous, and somewhat grim. His dark eyes, deeply lined face, and cynical mouth, made him seem hard-boiled. He despised weakness, and believed in decency.

*He was the second of 4 children. Due to the bedridden state of his ill Mother he was withdrawn from school in the 4th grade to help care for her. In his teens he began his theatrical career as a stagehand and scene painter. He was married when he was 19, and the following year was born his only child: Creighton Tull Chaney, known today as Lon Chaney, Jr. of **WOLF MAN**, **MUMMY**, etc. fame.*

*The first picture on which he got screen credit was **POOR JAKE'S DEMISE** in 1913. In 1915, besides appearing in 25 pictures, he directed 6 shorts, the last being **THE CHIMNEY'S SECRET**, which he also wrote as well as acted in.*

Once he became world-famous and was besieged for interviews, he became retiring and declared: "Between pictures there is no Lon Chaney."

chaney's secret

Between pictures there is no Lon Chaney—there is the clue, the reason we have not seen a new Lon Chaney film since they say he died 33 years ago. He has been resting, giving his son and actors like Boris Karloff and Bela Lugosi and Christopher Lee a chance. What is 33 years between pictures to a man who has lived for hundreds? Undoubtedly he is waiting for just the right part, the greatest monster role of them all, in which to make his comeback appearance.

Comeback?

Lon Chaney has never been away, in the hearts and minds and memories of those who knew his greatness.

Today he should appear to be about 77 years old.

Be kind to the next elderly gentleman you meet—he may be **LON CHANEY**. ●



The Master of Make-up with his own Magic Kit and (top left) as Erik in *THE PHANTOM OF THE OPERA*; bottom, left, as Quasimodo in *THE HUNCHBACK OF NOTRE DAME*; top, right, FM's editor holds Mr. Monster's Make-up Kit; and, right, below, Farry Ackerman looks into the very mirror from which the Thousand Faces of the Legendary Lan once looked back . . .

a complete list of Lon Chaney's film appearances

A

ACE OF HEARTS
ALAS AND ALACK
ALL FOR PEGGY
ALL THE BROTHERS WERE VALIANT
ALMOST AN ACTRESS
ANYTHING ONCE

B

THE BIG CITY
BITS OF LIFE
THE BLACKBIRD
A BLIND BARGAIN*
BLOODHOUNDS OF THE NORTH
BOBBIE OF THE BALLET
BONDAGE
ROUND ON THE WHEEL
BROADWAY LOVE
A BROADWAY SCANDAL
BY THE SUN'S RAYS

C

THE CHIMNEY'S SECRET

D

THE DESERT BREED
DISCORD & HARMONY
A DOLL'S HOUSE
DOLLY'S SCOOP

E

THE EMBEZZLER
THE EMPTY GUN
THE END OF THE FEUD

F

THE FALSE FACES
THE FASCINATION OF THE
FLEUR DE LIS
FAST COMPANY
FATHER AND THE BOYS
FIRES OF REBELLION
THE FLASHLIGHT
FLESH AND BLOOD
THE FORBIDDEN ROOM
FOR THOSE WE LOVE

G

THE GIFT SUPREME
THE GILDED SPIDER
THE GIRL IN THE CHECKERED COAT
THE GIRL OF THE NIGHT
GIRL WHO DARED
THE GRAND PASSION
THE GRASP OF GREED
THE GRIND
THE GRIP OF JEALOUSY

H

HE WHO GETS SLAPPED
HELL MORGAN'S GIRL
HER BOUNTY
HER ESCAPE
HER GRAVE MISTAKE
HER LIFE'S STORY
HOLLYWOOD REVUE OF 1929.
THE HONOR OF THE MOUNTED
THE HUNCHBACK OF NOTRE DAME

I

AN IDYLL OF THE HILLS

L

THE LAMB, THE WOMAN, THE WOLF
LAUGH CLOWN LAUGH
THE LIE
THE LIGHT IN THE DARK
LIGHTS AND SHADOWS
THE LION, THE LAMB, THE MAN
LON OF THE MOUNTAINS
LONDON AFTER MIDNIGHT

M

MAID OF THE MIST
A MAN'S COUNTRY
MARK OF CAIN
THE MENACE OF CARLOTTA
THE MILLIONAIRE PAUPERS
A MINER'S ROMANCE
THE MIRACLE MAN
MOCKERY
THE MONSTER
A MOTHER'S ATONEMENT
MOUNTAIN JUSTICE
MR. WU

N

THE NEXT CORNER
A NIGHT OF THRILLS
NOMADS OF THE NORTH

O

THE OCTAVE OF CLAUDIUS*
THE OLD COBBLER
OLIVER TWIST
THE OUBIETTE
OUTSIDE THE GATE
OUTSIDE THE LAW

P

PAID IN ADVANCE
THE PENALTY
THE PHANTOM OF THE OPERA
THE PINE'S REVENGE
THE PIPER'S PRICE
THE PIPES OF PAN
PLACE BEYOND THE WINDS
POOR JAKE'S DEMISE
THE PRICE OF SILENCE

Q

QUINCY ADAMS SAWYER
QUITS

R

THE RANCH ROMANCE
RED MARGARET MOONSHINER
REMEMBER MARY MAGDALEN
THE RESCUE
RICHELIEU
THE RIDDLE GAWNE
THE ROAD TO MANDALAY



S
 THE SCARLET LETTER
 THE SEA URCHIN
 SHADOWS
 THE SHOCK
 THE SIN OF OLGA BRANDT
 STAR OF THE SEA
 STEADY COMPANY
 STRONGER THAN DEATH

T
 TANGLED HEARTS
 TELL IT TO THE MARINES
 THAT DEVIL BATEESE
 THREADS OF FATE

THUNDER
 THE TOWER OF LIES
 THE TRAGEDY OF WHISPERING
 CREEK
 THE TRAP
 TREASURE ISLAND
 TRIUMPH
 THE TRUST



U
 UNDER THE SHADOW
 THE UNHOLY THREE (Silent)
 THE UNHOLY THREE (Talking)
 THE UNKNOWN
 THE UNLAWFUL TRADE

V
 VENGEANCE OF THE WEST
 VICTORY
 THE VIOLIN MAKER
 VIRTUE ITS OWN REWARD
 VOICES OF THE CITY

W
 WEST OF ZANZIBAR
 THE WICKED DARLING
 WHEN BEARCAT WENT DRY
 WHERE EAST IS EAST
 WHERE THE FOREST ENDS
 WHILE THE CITY SLEEPS
 WHILE PARIS SLEEPS

* Same Film



That time Chaney took a trip to England, we wondered what he did for entertainment in the wee smo' hours, and now we know what LON DON AFTER MIDNIGHT.

TALES OF FRANKENSTEIN

this could
have been
horror buffs'
SCAR TREK!



The famous kidnapping scene—and any kid caught napping is sent to bed with a wooden pillow!

IN THE HOUSE OF FRANKENSTEIN was an unseen inhabitant: Curt Siodmak; Did you miss him, amidst Boris Karloff & John Carradine & Geo. Zucco & J. Carroll Naish & Glenn Strange? No, in fact it would have been strange if you had seen him, for only his handiwork showed.

The guessing game is over: in case you didn't know, he was the author. The same Siodmak from whose brain came the immortal Donovan's Brain. He scripted the screenplay of HOUSE OF FRANKENSTEIN.

He directed the first episode of *Tales of Frankenstein*, the TV pilot for what, it was hoped, would be a whole series of science-horror shockers based on Mary Shelley's world-famous creation.

Hammer Films themselves sponsored the making of the first telefilm, which was written by the late horror author Henry Kuttner. Some of you know Kuttner for his authorship, under a pen name, of the paperback version of *DR. CYCLOPS* currently on the newsstands.

The first segment of the Frankenstein series was called "The Face in the Tombstone Mirror".

It featured, as Dr. Frankenstein, maker of monsters, the popular European horror star Anton Diffring, who had given such fine performances in *CIRCUS OF HORRORS* and the remake of *THE MAN IN HALF-MOON STREET, THE MAN WHO COULD CHEAT DEATH*.

The Frankenstein monster himself, patterned (but played without electrodes) after the general broad image created on Boris Karloff by

Jack Pierce, was portrayed by tall strong leading man Don Megowan.

The "Tombstone" episode had a laboratory scene with the monster wrapped like a mummy and Anton Diffring "doing his thing" to galvanize life into the crazy-quilt corpse that he had pieced to-

gether from bits of other bodies.

Needless to say, Baron Frankenstein had finally to struggle for his life at the hands of the huge creation which he had brought into existence and (in between commercials) there were plenty of other frightening highlights.

It seems a shame that *Tales of Frankenstein* lies in limbo in the Realm of Unwrought Things. Maybe

CONTINUED ON NEXT PAGE





Propman Clarence Peet went wild with bandaid when given opportunity to "wrap" with Monster.

FM's reminder in these pages will encourage some producer to, like the natives of Frankensville, take

up the torch—but not to destroy the monster . . . to resurrect him!

Is that tomb much to ask? **END**



Above, Anton Diffring enacts scene while, below, the legendary Curt Siodmak (with hat) checks before he directs.





GIRLS AND GHOULS GALLERY



Portrait 6

WHERE'S A POOR GIRL TO HYDE WHEN DRACULA WANTS HER BLOOD AND FRANKENSTEIN WANTS HER FOR A BRIDE?



Dracula means to have the **BLOOD OF FRANKENSTEIN** or else Frank's bride. Frankly, Regina Carral faces a bad scene, which ever way she turns. Here she is menaced by Zandar Vorkev. Next issue we bring you the preview of the complete picture . . .



Decisions! Decisions!

Pity Regina Carral, above & left.

On the one hand (left) her choice is to be fanged to death by the Thirsty Count from Transylvania.

On the other hand (right above) she can be the envy of every girl on her block by being the bride of the tallest, darkest, handsomest monster in the neighborhood. But we guess you can see what her decision turned out to be—she got carried away by her old boyfriend who, when interviewed for FM, said (correction: growled)—

"I took one look at Regina and got an instant Crush on her."

Gridiran fans will recognize that Frankie is using the old Squeeze Play on lucky Regina. (Ain't it enough to make a foot bawl???)



"LONDON AFTER MIDNIGHT"

long past the witching hour, LON CHANEY rises from the Vault of Lost Films to chill your blood in summertime!

TO a generation of silent movie fans HE was the BORIS KARLOFF of the haunted screen.

LON CHANEY SR.

He terrified moviegoers by the millions in such fright films as *THE MONSTER*, *A BLIND BARGAIN*, *THE UNKNOWN*.

He left his immortal mark on horror film history as Erik of the Catacombs and Quasimodo of the Bells.

One of his legendary "lost faces" was first revealed in 1927 when MGM cast him in *LONDON AFTER MIDNIGHT*.

A so-called "lost" face because only once again in 1970 has a print of the film come to light.

LONDON AFTER MIDNIGHT — America's first venture into the dark realm of screen vampirism.

Remade in 1935 as **MARK OF THE VAMPIRE** with BELA LUGOSI.

Directed by TOD BROWNING, who not only guided the actors & actresses thru the mazes of both silent & sound versions based on his original story "The Hypnotist" but also lent his macabre talent in the same capacity to the first great vampire talkie—**DRACULA**!

Followed that with the most horrendously unique of cinema's grim Gothics, the authentic **FREAKS**.

Shrunk the tall to the ultra-small in **THE DEVIL DOLL**.

LONDON AFTER MIDNIGHT was probably CHANEY & BROWNING'S greatest film together; certainly their rarest.

The Filmbook that follows is based on material in the original pressbook and on the work of Tod Browning, Waldemar Young, Joe Farnham & Marie Coolidge-Rask as condensed & adapted for FM by Ronald V. Borst with Norris Chapnick. Any similarity with persons living or dead is purely intentional.

Chapter 1

THE CURSE OF BALFOUR HOUSE

Many generations had lived and died in Balfour House, a large estate on the outskirts of London. The foundations were originally laid during the Middle Ages and each of the successive owners had attempted to improve or otherwise alter the original plan with the result that the house emerged as something of an architectural abnormality whose stone walls become as weird and mystifying in appearance as the stories connected with the Balfours themselves. There were tales which suggested a "curse" from which each generation of Balfours seemed powerless to escape.

From the lawn outside the structure's imposing walls it was possible (if one knew which tree to climb) to glimpse the interior of a secret chamber in which, it was said, a beautiful young woman had once met a horrible death. And now, the story went on, the unhappy spirit returned on the eve of impending tragedy, sobbing and moaning through the darkest hours of the night. The last time anyone heard the ghostly footsteps with the accompanying wailing cries was on the night Roger Balfour died.

Roger Balfour was the last of the Balfours to inhabit the House of Mystery. He wife had died shortly after giving birth to their daughter, Lucille, but in spite of this and the ever-increasing financial difficulties, Roger had attempted to raise Lucille and her older brother Harry amidst the surroundings of his ancestors.

However, "The Curse of the Balfours" seemed to rise from the past anew when Roger's dead body was discovered in Balfour House one dark night, a bullet wound in his head and an empty revolver beside him.

Suicide?

Perhaps, but in any case Roger's neighbor and close friend, Sir James Hamlin (Henry E. Walt-hall), immediately brought the two orphaned children to his home in an attempt to erase from their minds the terrible tragedy that had befallen them.

Thus, Balfour House, long associated with sorrow and death, soon became shunned and isolated as well. The once familiar figure of Roger Balfour, wrapped in a long, black cloak, no longer paced the lonely terraces and sweeping gardens but instead was interred beside his wife in the dark recesses of the ancestral mausoleum.

But his death did not mark the end of other, mysterious deaths. . . .

Chapter 2

DEATH BY—VAMPIRE?

Five years mouldered into the past and with them Balfour House degenerated into a sad state of decay, its walls crumbling, its windows mostly broken. The great silent clock in the old tower of the hall became a dwelling place for bats and birds of ill omen.

The heirs to the estate, young Harry and Lucille Balfour, had grown into adulthood under the watchful eyes of Sir James, who spared no expense in their maintenance or education. As young Harry grew into manhood, he was determined that he and his sister should again live in the ancestral home.

He approached Sir James on the subject.

Sir James patiently listened to Harry's goal to restore the old estate but felt it would be quite impossible for the impoverished young man to undertake the restoration alone, while he himself could not afford an added expense at this time.

And to Harry's surprise, he produced a list of figures detailing the amount he had spent on Lucy's and Harry's welfare since their father's demise.

"I will repay every penny of it, sir," Harry replied. But he could not give a direct answer to Sir James question of how he would do it.

"I assure you, Harry, I do not look upon it as an obligation," Sir James smilingly added. "But here is a proposition: if it will make you happier of mind I am quite willing to place the matter on a business basis. You are of age now and can mortgage the estate to me for a sum somewhat in excess of this amount already advanced. That will place you on the more independent footing you desire. You will have a little capital on hand to go to America or Australia and, in time, if you are successful, you may redeem the mortgage."

"And if I am not successful?"

"I would foreclose, then deed the property over to your sister, Lucille."

"The devil you would! She would not accept it,"

Harry hotly replied.

"I think she would, Harry," Sir James calmly answered.

"I disagree with you, sir. And if you think I would assent to the proposition you have just made, you are wrong. I am not forgetful that I am a Balfour. I propose to live in Balfour House, come what may. I was born there. I shall die there. I am not unappreciative of all you have done for my sister and myself but now I am the head of our family and Balfour House must be our home."

"Suppose, then, I buy the property from you, Harry?" Sir James suggested.

"No, it would be a betrayal of a trust. I owe it to my sister, to my father and to myself to uphold the family name, its honor and its house. There is nothing more to be said," Harry concluded and in silence left the room.



The strange mon of mystery confronts the bewildered heroine in the cobwebby holl of Balfour House.

As he was leaving, Harry ran into Arthur Hibbs (Conrad Nagel), Sir James' young secretary whom Harry had little liking for. However, Harry was reminded of something he had to say to this man as well and asked him to come to his room with him for a talk.

Ten minutes later, Hibbs emerged, his naturally ruddy face crimson with rage.

"Blast him!" he muttered. "Blast him! Who the devil does he think he is? Hasn't a penny to his name. The blooming beggar! I'll do something desperate. Balfour House! Bah! A fine place for anyone to live! A Haunted House, a place of mystery! Shadowed by tragedy! He's courting disaster if he goes there, mark my words."

Two days passed. On the morning of the third day, Harry Balfour failed to keep an appointment to ride with his sister. Later, it was found that his room had not been occupied the previous night. He had dined alone with his sister, Sir James having taken dinner in town. No one in the household could recall having seen Harry after he had left the dining room.

Sometime later that evening, Arthur Hibbs suggested to the servants that they form a search party to look about the grounds for Harry. After searching for only a short time, the men returned to Hamlin Hall, bearing with them—

Harry Balfour's body.

When Lucille (Marceline Day) saw them coming she quickly ran to meet them.

"Harry, Harry," she moaned piteously. "Oh, speak to me, Harry. It's Lucille!"

Strong arms closed about her and drew her forcibly away. But not before she had pointed with tragic, shaking hand to *two ominous marks* on her brother's throat.

"Look!" she wailed. "It was not an accident. Look at what they've done. They've killed him! Someone has murdered my brother!"

An investigation followed but nothing further could be learned as to exactly who or *what* had killed young Harry Balfour.

And now Lucille was the last of the Balfours. Would tragedy claim her life as well?

Chapter 3 ENTER THE HYPNOTIST

Chief Detective Inspector Burke (LON CHANEY) of Scotland Yard was dining with the Assistant Commissioner at the head of the Criminal Investigation Department. In the course of their conversation, the mysterious deaths of Balfour House came up.

"Strange case, that," the Assistant Commissioner observed. "Father a suicide, more than five years ago; and son mysteriously murdered as soon



Forty-three fargane years ago the fabulous Lan Chaney left us this legacy of harrar.

as he becomes of age. Time flies. It must be about six months since that happened."

"Seven," Burke corrected. "Time the case was disposed of. Personally, I never believed that Roger Balfour shot himself, though I admit the evidence all pointed that way. I had my suspicions at the time but not a thread on which to hang them. The son's death was plainly a murder. It confirmed my suspicions that a master criminal was at work. As you know, sir, when the case was turned over to me I advised apparent inactivity. The local police were given carte blanche. Their final report stated that at the request of Sir James Hamlin a full and swift investigation had been made but without result. There were no clues to the assassin."

"But *you* have clues?" the Assistant Commissioner questioned.

"Clues, yes; plenty of clues but no evidence of guilt. There were not witnesses to either crime and not even circumstantial evidence to cast suspicion on an individual."

"How, then, do you plan to dispose of the case?"

"By testing out my often repeated theory that a person guilty of crime will, under hypnosis, and under proper conditions, re-enact the crime."

"You've chosen your subject, then?"

"Yes—and no," replied Burke. "I have my suspicions, as I said before, but the clues brought in by several confidential operators vary. I may have to revise my ideas somewhat after I have been on the ground."

"You haven't yet been down, then?"

"No. The criminal is subtle. Nothing less than a full confession will ever convict him. I propose to get that confession."

"By hypnotism? I doubt its acceptance in court."

"Please don't misunderstand, sir. I assure you that my subject will be keenly conscious when that confession is made. Hypnotism, used scientifically, is bound to become of great value to us as well as to the medical profession. The next time I dine with you, sir, I will bring you the proof!"

Chapter 4 UNCANNY TENANTS

Under the spreading branches of a large tree near Balfour House, two men stood talking to one another in subdued tones.

"Look!" motioned one of them. "The light is gone!"

"No it isn't. It is still moving. See, there it goes into the west wing."

"My word! They're taking long enough. Must have more courage than I have. I wouldn't set foot in Balfour House on a wager. How in the world did you come upon these people, old chap? I supposed your office had given up all thought of ever lessing this please. What did they do—advertise it rent free?"

"Sh! Not so loud. It was near this very spot somewhere that young Balfour was murdered. Beastly weird place. Gets on my nerves. Those people inside saw a picture of Balfour House in a magazine and came to our offices today insisting on viewing the premises. If satisfactory, the man said he would take possession at once."

"And you dragged me out here with you to witness your transaction under cover of darkness? Think I want to get killed too? Do they know where to find you when they come out—if they come out?"



We all know who the gentleman in the high hat was—the great dancer Fraid Ascare . . . who else? Not so wellknown, the Bat Girl: Edno Tichenor.

"I told them I would be waiting under this tree but that nothing would induce me to enter the house."

"Right! Nor me. By Jove, I believe they're coming now. They're opening the front door. Look! The woman is holding the light up for him to see the steps. She's going to stop inside while he joins us. I say, they must have steady nerves, that pair."

"Quiet! He'll hear you!"

As the dark figure approached the real estate agents, its features became clearer. They were those of an old man, and while he appeared to be tall, he was very stooped and misshapen.

A long black coat, suggesting the wings of a bat when trailing behind him, enshrouded his seemingly emaciated figure.

He wore a high narrow-brimmed beaver hat and his face was—not pleasant.

Deep dark circles highlighted his bulging piercing eyes that were like boiled eggs with olive pit pupils, while long frizzy gray hair waved, like cotton candy, from beneath his black hat.

His skin was of worm-white pallor.

But the most shuddersome thing of all about this hideous horror was his teeth: all finely sharpened and canine, a portcullis of ivory stakes, a dental cavern of stalactites and stalagmites.

His overall appearance was not unlike a living corpse, a graveyard ghoul.

He slowly crossed the very spot where the body of Harry Balfour had been discovered and proceeded straight towards the tree under which the two clerks nervously awaited his arrival.

"Good evening, gentlemen," he greeted in a deep mesmerizing voice as he neared them.

"Good evening, sir," they replied with a hint of fear. Both the old man's manner and appearance were disturbing in a vague, intangible way which both clerks were quick to sense but which neither could have explained.

"I hope I did not keep you waiting."

"Quite alright, sir; we did not mind. I hope you'll pardon us for not coming into the house but—"

"I understand," the old man strange apparition nodded gravely. "You are quite right to avoid scenes and places that have a depressing effect upon the mind. With me it is different. Mundane affairs are nothing to me. I have neither memory nor imagination. The fact that this old house no doubt harbors many mysteries beyond the solution of man will not in the least disturb my tranquillity nor that of my associates."

He paused and raised a long, strangely yellow hand to his pallid face and brushed aside a lock of hair that had fallen slightly over his right temple. Both clerks, commenting upon the incident afterward, were positive they saw what seemed to be a lurid wound which, until then, the drooping lock of hair had concealed.

"You understand, sir, that the owner will make no repairs concerning the house?"

"It is unfortunate that it should be permitted to fall into decay, but 'so passeth away all earthly glory.' A little time and we, also, shall not be here. Life is a mystery no man can solve. It extends beyond the grave."

The deep tones of the misshapen creature were in harmony with the loneliness of the place. One of the clerks gave a quick tug at the coat of his companion and the other hastily unfolded the document which the old man would need to sign before moving into Balfour House.

fore moving into Balfour House.

"You have brought the necessary papers," he observed. "Very good. I will sign the lease."

At that moment an eerie cry resounded through the summer twilight. It commenced sharply on a low note, rose in a piercing crescendo, sustained itself for a few seconds in a mournful wail and as suddenly died away into silence.

The clerks exchanged frightened glances, neither daring to mention to the old man that the property he was about to lease was under the controlling influences of ghosts and evil spirits.

"What was that?" one of them asked.

"What was what?" echoed the weird one, raising his gleaming eyes from the paper before him and disclosing those horrible stiletto teeth in another sinister smile. "I did not hear anything, did you?"

The two clerks were incapable of replying. To them his deliberation was maddening. The slow methodical manner in which he affixed his signature to the paper gave them chills.

The man was positively uncanny. Neither of them ever wanted to see him again after they once got away from his presence. They hardly waited to watch him re-enter the house. After the lease was signed and its custodian had it safely buttoned up within his breast pocket, they scuttled away through the shrubbery with all possible haste in the direction of Hamlin Hall. The dark shadow stood grinning at them from behind a dirty window at Balfour House.

Chapter 5

IS ROGER BALFOUR REALLY DEAD?

The two clerks were immediately ushered into Sir James study when they arrived back at Hamlin Hall.

"Well, you wished to see me?" he inquired.

"It's about the tenant for the old Balfour Place," the foremost explained, taking the signed lease from his pocket.

"A—a what?" exclaimed the baronet, opening his eyes so wide with amazement that his glass fell out.

"A tenant, sir," repeated the clerk. "Here is the lease, sir. The gentleman has already taken possession."

"What is this business about a lease?" a mystified Sir James turned to his secretary, Hibbs.

"But I did not understand, sir," began Hibbs, "that the gentleman was to take immediate possession. I inferred that he was merely to inspect the premises, arrange terms and complete the transaction later. I'm very sorry if anything has been done of which you would not approve. I recalled, of course, your having mentioned frequently the desirability of letting Balfour House to a tenant of unlimited financial resources."

"Yes, yes. Quite so," interrupted Sir James as he slowly unfolded the copy of the lease. "But have we any assurance that this tenant is solvent?"

"We have never had higher references, sir."

"Well, we will now see what this agreement is that your moneyed gentleman has signed."

Sir James carefully examined each page of the lease, his eyes finally coming to rest upon the tenant's signature at the conclusion of the document.

Instantly his florid face went white. He leaned back in his chair and gulped twice as if on the verge of choking.



This was known as the comic relief but Polly Moran wanted to know what was so funny being scared to death by Lon Chaney?

"What is it, sir?" Hibbs asked in concern.

Like one in a daze, Sir James passed his hand slowly across his brow, then pointed, with trembling finger, to the new tenant of Balfour House.

He moistened his lips in his effort to speak but the words he uttered were barely audible.

"His name—his writing?"

"Whose?" asked Hibbs.

The baronet did not reply, so Hibbs leaned over and scanned the written words that had produced such a disturbing effect on him.

The name was that of a dead man—*Roger Balfour*.

Chapter 6 THE MYSTERIOUS GUEST

It was at luncheon the next day that Sir James had received the telegram that announced that an old friend from India by the name of Colonel Yates was en route to visit him and had sent his luggage in advance. Ever since the receipt of that message, the baronet had been wracking his brain in an attempt to recollect the officer and the circumstances of their acquaintance. He had even scanned a copy of *The Army Register* in search of the name but had found nothing.

Therefore, it seemed best to greet the Colonel,

whoever he was, with all the comradeship as though they had just parted friends recently.

The Colonel arrived in the afternoon—a large, squarely-built man, stern-faced and of military bearing. He greeted Sir James warmly.

"I hope I have not intruded but your hospitable offer to put me up when I arrived home in England was too tempting to ignore. I've looked forward to this moment ever since we parted."

Sir James clasped the Colonel's extended hand and became conscious of a sense of security. Here was a strong capable man upon whose judgment one might rely. A friend to be consulted and depended on.

"My dear Colonel, this unexpected visit of yours is indeed a pleasure. I'm delighted, I assure you. And your arrival is well-timed. I've just had a remarkable experience."

"Indeed," Col. Yates mused. "Nothing unpleasant, I hope?"

"My secretary and I have just been discussing the signature on this lease which these two men have brought me," he explained, picking up the lease as he spoke. "The signature on it is that of a man who—who is known to have committed suicide on the property more than five years ago!"

"Incredible," exclaimed the Colonel. "Some relative, probably. What is the man's name?"



Col. Yates confronts the strange ghoulish figure in the beaver hat.

They all made haste to tell him.

"Roger Balfour!" he repeated after them. "Why, I knew him well. And you say he is dead—took his own life? I can hardly credit it. Seems impossible. So unlike Roger. How long ago did you say it happened?"

"About five years ago," replied Sir James, who added, "the handwriting is identical."

"Merely coincidence," the Colonel reassured. "What did the man look like?"

"Very peculiar—more ghost-like than human," replied the taller clerk. "Seemed all contorted like. Mostly eyes and sharp teeth."

"He was wrapped in a long cloak," the other clerk added. "I confess he made me feel creepy. It was exactly as if he were an unholy creature—out of a graveyard, or something like that."

The Colonel laughed. "Nonsense, gentlemen. I'll wager we'll find him a totally different person when we meet him, eh, Sir James? Now if we were in India, then I'd expect something of the occult, but here..."

His laugh was contagious. The tension under which they had all been laboring relaxed. Still, Sir James could not entirely shake his first feeling that there was something peculiar about Col. Yates, for he still did not recollect exactly who he was or under what circumstances they had met.

Chapter 7 THE EMPTY COFFIN

"I take it then, Sir James, that you have made a comparison of the signature on the lease and that of Roger Balfour's?" Col. Yates asked after he and his host had been left alone in the latter's library.

Sir James replied that he had not checked but immediately went to his desk drawer and removed an old paper which bore the dead man's signature.

"This will convince you that the writing is not a forgery," the baronet said.

"Amazing!" Col. Yates remarked at last. "I'm not surprised that this incident has startled you. You don't suppose that there was any mistake about Balfour's death? That someone else was buried in his stead, or anything like that, you know?"

"No, no," Sir James quickly responded, "That was impossible. Quite impossible. I—I, myself, saw him, attended his funeral. This—this trange tenant can't be him."

"Of course not," the Colonel assured him hastily. "It couldn't be he, and yet, strange things, stranger things even, than this have happened in India. There are tremendous unseen forces all about us with which the mind of man is totally unable to cope."

"I don't believe in ghosts," Sir James exclaimed doggedly. "When people die, they're dead!"

"Ah, but you are wrong. You must be convinced of the truth of these things. You exist; I exist. I put it to your common sense, Sir James, why should there not be ghosts, demons, what you will, gifted with greater powers than ours?"

"What do you know about death? Only what you see. Why should you or I deny the power of return to departed souls?"

"Take, for example, the soul of a man who has been wronged. Is it not possible, even extremely probable, that such a soul would be obsessed with a desire to revisit familiar scenes, to look after the welfare of loved ones or to harass an enemy?"

"No one could sign that name but Roger Balfour," Sir James replied, ignoring the Colonel's questions. "And Roger Balfour is dead. His body lies in the family mausoleum. You certainly do not mean to imply that he could return in such manner as to act through the body of some living person as, for example, the man who has leased Balfour House?"

"I was reading a book coming down here that dealt entirely with such subjects. Later we will look it over. It is a very old book. Some might call it obsolete but I tell you the people of that early period knew more about spirits and were in closer touch with the unseen world than we with all our modern education."

"If, as you say, no one but Roger Balfour himself could have written that signature, then I'd say Roger Balfour wrote it!"

They separated to dress for dinner but immediately afterwards Sir James retired to the library to read the book which the Colonel had given Hibbs to place there for his use.

Col. Yates joined him after a few minutes. He found him arguing with Hibbs about who might have written the signature on the lease.

"But you told me that no one but Roger could have written his signature in that manner," Yates observed.

"That's true," the baronet admitted.

"Then do you mean a ghost, Sir James?"

"Worse than that, I'm afraid. What you've said tonight, what I've experienced and what I've just read in this book, has either overthrown my reason or my convictions. I don't know what to think. Here, read this."

The paragraph to which Sir James called attention was in early English text and phraseology and dealt with *vampires*, defined as "dead bodies which leave their graves at night to prey upon the living." Hibbs read the passage aloud.

"Men who have died by murder or suicide frequently become vampires."

"But Sir James, I don't know where this is leading us," puzzled the Colonel.

"I do, it is going to lead me to the vault where Roger Balfour's body was entombed! Will you come with me, Col. Yates?"

It was after midnight when the two men started out in the direction of the Balfour Mausoleum. Hibbs was not permitted to accompany them.

Carrying a lantern and armed with revolvers, Sir James and his guest set forth, taking care not to arouse the sleeping servants. Cautiously they made their way toward the little hillside where for generations the Balfours had placed their dead.

Sometimes Sir James had a feeling they were being followed, that somebody was walking at



You just don't kid about a great harrar shot like this.

This scene is described in Chapter 4, "Uncanny Tenants".





Menace hangs heavy in the air of Balfour House as an unknown killer rooms the rooms and vampires manifest themselves in human form as well as bats.





That "man" is here again—and the maid wishes he wasn't!

their heels, almost near enough to touch them. But when he turned around, he saw nothing; merely the scudding clouds across a steadily darkening sky, the tall, dark outlines of trees and the dim thread of the path over which they had come.

At the edge of the small wood skirting the Balfour gardens a large, black object flapped almost in their faces, rushed onward with an ominous swishing sound, turned, darted back across their path and went flapping off into the night.

Sir James was terrified, yet he persisted.

"Where is the grave?" Yates asked after they had entered the graveyard.

"This way," the baronet replied, leading him to an ancient stone crypt. "It's in there, that mausoleum; I have the key."

The two men moved towards the ancient crypt. Sir James fumbled with his keys but at last managed to unlock the heavy door.

Slowly and cautiously the night shadows stepped into the musty darkness of the chamber. Neither spoke, when suddenly to the ears of both came the sound of a sigh; faint, elusive and trembling off into the space from whence it came.

"You heard?" The Colonel barely breathed the question. Then he whispered, "I'm going on."

"Wait!" restrained the baronet. "This is far enough. I'll look. It's that second casket. Hold the light higher."

The Colonel swung the lantern so that its rays flashed full in the direction indicated. Sir James took a few steps forward, stared, placed his hand dazedly on his forehead and almost reeled backwards against his companion.

"Quick! For God's sake, let us get out of here!" he gasped.

The Colonel hurried him forth into the outer air. "What was it? What did you see?"

But the baronet only motioned him to close and lock the door. Horror gripped Sir James; his face was ghastly. He attempted to speak, but only four words escaped him.

"The coffin is . . . empty!"

Chapter 8 NO DEAD MEN WALK?

The dismal howling of a dog, somewhere in the direction of Balfour House, followed the two men as they made their way back to Hamlin Hall.

"Where the devil is that cur?" growled the Colonel.

"There is no dog in the neighborhood that I know of," returned the baronet feebly, as they neared his estate.

Hibbs was up, waiting for their return. After he had ordered drinks for both men, the secretary heard the story of their adventure.

"It is very odd," he remarked, "but while you were away I was reading along that very line. Reputable doctors of science and philosophy assert that men who have died violent deaths do, actually, leave their graves at night to become vampires. In appearance they are said to be somewhat like bats. They rush upon people and suck their blood."

"Perhaps that was one that flew in our faces tonight, eh, Sir James?" Yates chuckled, sipping his brandy.



A highlight of horror as the vampires attack an unconscious victim. (Anyone knowing the whereabouts of Edna Tichenor or any facts about her if she is no longer alive will be doing filmanster fandom a great favor by communicating their information to The Editor.)



The Lucky man next to Lon on the left is presently unknown but the man with the moustache on the right is the great Gothic director TOD BROWNING.

"I don't like to think of it," shuddered the baronet.

"Oh, but it might have been," declared Hibbs, turning hastily toward the book and beginning to turn the pages over and over. "There is something here also that tells about their ability to take possession of an individual and control that person's actions to a large degree."

"Roger Balfour died a suicide," Sir James declared with sudden vehemence. "Why should Roger . . . wait . . . until now, to come back?"

"Harry was murdered, wasn't he?" the Colonel began. "No one knows the identity of the murderer but Harry himself. I venture the opinion that if the young man met his father in a realm of the fourth dimension he would very likely tell him the name of his murderer."

"Who knows what to believe about anything?" Sir James wearily replied. "I'm going to bed—and I wish to sleep late," he added to his secretary.

"Certainly, sir," and bidding the Colonel good-night, Hibbs saw his employer to his quarters.

"I'm sorry, Sir James, but in my interest in

what you and Col. Yates had experienced I quite omitted to mention that three very extraordinary people arrived, shortly after midnight, at Balfour House. Some of the servants, returning from town, chanced to see them. They were received by a bent old man wearing a long coat and high beaver hat and a woman quite unearthly in appearance, with tremendous eyes and . . . apparently without arms!"

**NEXT MONTH...
THE SHOCKING
CONCLUSION
OF LONDON
AFTER MIDNIGHT!**



SUPER SPECIAL EXCITING PAPERBACK BOOKS!

FRANKENSTEIN



"The Monster Awakened. The artificial body I had constructed with such care lay before me. My goal was to slay it, I began to feel the shilling, chilling words of this masterpiece just as it was written in the original manuscript."

DRACULA



He was a vampire. To live, this mysterious nobleman had to have the air of life, sucked from the veins of the living. This extraordinary horror tale tells the story of people caught in the spell of Count Dracula's strange powers.

THE DOLL MAKER



A tale of peering terror about the agony of a poor victim who cannot escape the strange mastery of an agonizing, terrifying unknown horror. A graphic, emotional short novel of word and chilling characters that seem absolutely real — by a new author of frightening tales. (Serbian. Don't miss this!)

PERRY RHODAN



Major Perry Rhodan, commander of the spaceship STARDUST found more than anyone had expected might exist on the moon — for he became the first man to make contact with another sentient race! They came from a distant star, and they possessed a knowledge of science and philosophy that dwarfed mankind's knowledge!

INCREDIBLE HULK



HERE'S THE Incredible Hulk! Shattering the world's strangest secret who dared to ask the burning question "CAN A MAN WITH GREEN SKIN AND A RETULANT PERSONALITY FIND TRUE HAPPINESS?" THE D.D.A.Y.'S STATUS-SEEKING SOCIETY MEET THE GREAT GREEN GOLIATH, THE HOWLING, MURDERING HULK IS BASHING HIS WAY INTO THE HEARTS OF AMERICANS.

THE MIGHTY THOR



Thor, the Norse thundergod, recently had to take an elevator to the top of a midwestern skyscraper before he could fly off to Asgard to stop a rampaging witchdoctor — because a cap wouldn't let Thor whirl his magic hammer on a crowded street. A woman in the elevator looked at Thor's shoulder-length blond curls and mused, "That REMINDS me—I'm due for a PERMANENT!"

BORIS KARLOFF'S TALES OF THE FRIGHTENED



Do not be afraid. Boris Karloff is here to light your way down the dark, shadowed corridors of spine-chilling suspense. Come in, if you dare. Watch out for trap doors. And, oh yes, please close them behind you when you leave. ... And watch out for Boris!

AMAZING SPIDERMAN



Here's the teenage Super Hero Spider-Man called one of the "26 People Who Count" on the *Celebs*. ... "The most popular Marvel hero here... is the most-justified addition: Spider-Man, the only every-day nerdy super hero..."

TARZAN

ORIGINAL NOVELS COMPLETE IN PAPERBACK

For those of you who have thrilled to the movie exploits of this famous jungle lord, a new treat is waiting. At last you can buy authorized Edgar Rice Burroughs editions of the first ten original Tarzan novels. If you enjoyed reading about or seeing the movie versions of **TARZAN AND THE GOLDEN LION**, starring James Pierce and the many other classic and recent Tarzan adventures, then here is your chance to own forever these exciting treasures in book form. A wonderful set for any home library, you will without doubt find these fictional favorites to be even more exciting as novels than they were on the screen.

TARZAN OF THE APES #1



The birth, boyhood and rising growth in manhood of Tarzan who is raised in the heart of the Amazon jungle by a tribe of apes.

THE RETURN OF TARZAN #2



Tarzan rejects civilization and goes back to his savage home land to rescue the beautiful Amazon girl, Jane Porter.

THE BEASTS OF TARZAN #3



Trained by Tarzan himself the vicious animals, and hunt the great ape. But during the course of his hunt he finds the name of Jane and Tarzan's young son.

THE SON OF TARZAN #4



Young John Greystoke, Tarzan's son, comes to Africa with his father, and after he has seen the name of Jane and Tarzan's young son.

TARZAN AND THE JEWELS OF OPAN #5



Deep in the heart of the jungle lies the fabled city of Opan. Tarzan finds the jewels of Opan and the name of Jane and Tarzan's young son.

JUNGLE TALES OF TARZAN #6



Stories of the young, orphaned of Tarzan who return to the jungle when their father dies. They learn the secrets of the jungle and the life of Tarzan.

TARZAN THE UNTAMED #7



The story of civilization in the jungle. Tarzan who has been captured by the natives and taken to the jungle to live with them.

TARZAN THE TERRIBLE #8



In search of Jane, Tarzan goes to the jungle. He finds the name of Jane and Tarzan's young son.

TARZAN AND THE GOLDEN LION #9



Tarzan's search for the golden lion. He finds the name of Jane and Tarzan's young son.

TARZAN AND THE ANT MEN #10



Tarzan finds the ant men. He finds the name of Jane and Tarzan's young son.

ANY 2
BOOKS
\$1.00

ANY 3
BOOKS
\$1.50

ANY 4
BOOKS
\$2.00

ANY 5
BOOKS
\$2.50

PLEASE ADD 20¢
PER BOOK FOR
POSTAGE & HANDLING

MAIL
TO:

CAPTAIN CO.,
P.O. BOX 5987
GRAND CENTRAL STATION
NEW YORK, NEW YORK 10017

YOU AXED FOR IT



"Break into print" with your name published in FM and a foto dedicated to you. Just send your request to Dr. AK, Famous Monsters, 22 E. 42nd St., New York, N.Y. 10017, and our tame vampire will do the rest. Dr. Acule will do his best to dig up a picture to please you—if he can first dig himself out of his coffin!



THE GORGON (Columbia 1965) does her thing (pretty sneaky, eh?) for Geo. Reich, Ken Lyle, J. Eddie Field, Tony Oles, Wayne Stewart, Danny Trowbridge & Albertis E. Leeper Jr.

**YOU
AXED
FOR
IT**



LON CHANEY JR. in his electrifying role as the **MAN MADE MONSTER** (Universal 1941) acts re-volt-ing for Ken Kramer, Bruce Cain, T. Shoochan, Jesse Robt. Ormond, Ted Trautwein, Terry Bihn & "Gminski".



A dreaded vampire, **Michael Pate** in a scene from Universal's **CURSE OF THE UNDEAD**. Resurrected for Jas. R. Price, Jimmie McLane, Mark Thomas, Robt. Lewis Miller, Mark Bagley & Jas. Tarkelsen.

Haw'd you like to be **THE VAMPIRE'S LOVER**—eh, Darathy Przybyla, Marianne Filip, Deborah Lynn Henriksen, Judy Baggett, Stacey Baum, Alura Hall, Anne Di Dia & Heidi Saha?



They axed for **THE MUMMY'S HAND** (Universal with Tam Tyler) so we have to hand it to Jas. Beveridge, V. Yacana, Philip Pressler, Dan Curry, Gary Greenland, & Steve Canup.

We dug up this pic from **THE HYPNOTIC EYE**, showing Merry Anders looking scared and scarred, for Gerald Calucci, Kenny Jensen, Billy A. F. Greiner & Barry Shain.



YOU AXED FOR IT



THE MASTER OF HORROR wants YOU—Dennis Davis, Richard Smoot & Ira Rawner.



And **THE SCREAMING SKULL** wants YOU—John Wooley, Peter Varga & Reed Hall!



What could be worse than **THE CURSE OF THE FLY**? We include a swatter for Dave Dehrens, Tany Marshall & Robt. Brawn.



The Quintessence of horror—**THE HUNCHBACK OF NOTRE DAME**, 1957 style—shown far John Bobolo, Edw. & Wm. Henriksen, Glenn Conner, S. Brennon, Jeff Gloss, Mike Troudt & Joe Fronkie.



Cravin' **THE RAVEN** ore Mork W. Hilliard, Edw. L. Sonchez, C. Hoff, Julian Rother, Bernie Jones, RJDoeimer, Buddy Root—and **VINCENT PRICE** is glad ta oblige oil his fans.

YOU AXED FOR IT

EVERYBODY likes to see a picture of Make-up Master JACK PIERCE and here he is in 1945 applying final touches to Glenn Strange for Brion Leonard, David Duncon, Frederick Schmidt, Brad Blomgren & Oliver Knight Jr.



THE CURSE OF THE FLY strikes again, this time setting a-buzz Timmy Booth, Don W. Moore, John Moss, Wayne Schmidt, M. O'Mohony, Jos. Zoleski, SP/4 RR Gardner, Jeffrey Deaton, Jim Gagnon and—Gene GRAVE??



Above, Roy Milland gives an eyeful to Geo. Stover, Walter Dirzuloitis, Bruce Dreyer, Lawrence Somilow & Ronold Stoloff as **THE MAN WITH X-RAY EYES**; while, below, Death strikes in the dark (from an Itallon horror film) for Rony Palmer, Jonothon Foster, Leonord Dipon & Steve Houk, who requested "o real spooky picture".



We wonder which is worse, **The Fly's** or **THE MUMMY'S CURSE**? Maybe after looking at this 1944 Universal pose of **LON CHANEY JR.**, Frank Rohr or Allan Somilow or Jos. Goldsmith or Stewart A. Phillips can tell us!

BACK
ISSUES of
FAMOUS
MONSTERS
for YOUR
PRIVATE
COLLECTION!



1964 YEARBOOK



1965 YEARBOOK



1966 YEARBOOK



1967 YEARBOOK



1968 YEARBOOK



1969 YEARBOOK



#31 SPECIAL CONTEST ISSUE



#32 CONTEST WINNERS



#33 THE NUNCHUCK



#34 JETKILL & NYDE



#35 DRACULA



#36 MAKE-UP CONTEST



#37 20 MILLION MILES



#38 CURSE OF THE DEMON



#39 NEW FRANKENSTEIN



#40 ANNIVERSARY ISSUE



#41 WEREWOLF OF LONDON



#42 FRANKENSTEIN WOLFMAN



#43 HOUSE OF DRACULA



#44 DR. WHO



#45 DR. BLOOD'S COFFIN



#46 VAMPIRE OF THE OPERA



#47 JAMES BOND



#48 GHOST OF FRANKENSTEIN

LIKE INVESTING IN A GHOUL MINE!



#56 KARLOFF



#57 GREEN SLIME



#58 MALTESE BIPPY



1970 YEARBOOK

BACK
ISSUES of
FAMOUS
MONSTERS
for YOUR
PRIVATE
COLLECTION!



#49 NEW COMIC STRIP



#50 GORG0



#59 JONATHON FRID



#60 DORIAN GRAY



#61 MARK OF THE VAMPIRE



#51 WOLFMAN SPECIAL



#52 BARNABAS



#53 HAMMER'S HORRORS



#54 CHRISTOPHER LEE



MONSTER MAKE-UP BOOK



#55 DRACULA 2000

1964 YEARBOOK (\$1.20)	#40 (\$1)	#55 (70¢)
1965 YEARBOOK (\$1.20)	#41 (\$1)	#56 (70¢)
1966 YEARBOOK (\$1.20)	#42 (75¢)	#57 (70¢)
1967 YEARBOOK (\$1.20)	#43 (75¢)	#58 (70¢)
1968 YEARBOOK (\$1)	#44 (75¢)	#59 (70¢)
1969 YEARBOOK (\$1)	#45 (75¢)	#60 (70¢)
1970 YEARBOOK (\$1)	#46 (75¢)	#61 (70¢)
#31 (\$1)	#47 (75¢)	#62 (70¢)
#32 (\$1)	#48 (75¢)	#63 (70¢)
#33 (\$1)	#49 (75¢)	#64 (70¢)
#34 (\$1)	#50 (75¢)	#65 (70¢)
#35 (\$1)	#51 (75¢)	#66 (70¢)
#36 (\$1)	#52 (70¢)	#67 (70¢)
#37 (\$1)	#53 (70¢)	#68 (70¢)
#38 (\$1)	#54 (70¢)	
#39 (\$1)	MAKE-UP BOOK (\$1)	

FAMOUS MONSTERS BACK ISSUE Dept.
Box #5987 Grand Central Station
New York, N. Y. 10017

☐ I enclose \$_____ for the back issues

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE NO. _____

SORRY NO CANADIAN OR FOREIGN ORDERS



DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

WHEN THE NIGHTMARES WALK



Trapped by a trident-tossing terror!

Young filmmakers around the country seem to concentrate on two visual aids to give their amateur films that extra boost: make-up and special effects. They dabble in greasepaint and latex to create the most horrible faces imaginable, and build fantastic creatures out of clay to animate in their films.

Among the FM fans to experiment with the latter are special effects enthusiasts James Aupperle (age 17) and Robert Maine

(age 20), both of Pasadena, California.

These two talented filmmakers combined their efforts over a period of 7 weeks to produce the 5½ minute animated film **WHEN THE NIGHTMARES WALK**.

Fred Niblock (age 16) is featured as the weebe-gone traveler who is chased by a sea monster, confronted by a cyclops, carried away by a giant and is finally killed, in a symbolic ending, by a giant



The sea-monster attacks!

FIND THE MISSING MONSTERS

Are you good at solving puzzles? Do you find that each issue's Mystery Photo gets easier and easier? Do you long for a real tough puzzle you can sink your fangs into? Well, here it is!

The jumble of letters you see below contains the names of 25 different Famous Monsters and creatures. Sometimes they can

be read forward, at other times backward. It really gets hard when you try to find the ones written up, down or diagonally!

To keep track, draw circle around the name of a monster when you find it. Remember, there are 25 of them! If you get all 25, send a copy to us, and we'll publish the names of those geniuses next time.

R A A P E X T T U A P R L N A D O R R O Y
A R B B X I X G O D Z I L L A R P P A C O Z
Q E S S V B C C D N A M E L B I S I V N I R
Y P B B X M C F O Z Z L R P D C D X X O S R
B O C C O O D X O T H E T H I N G I D R C
P E P Z R Z B C P D D E Q X U A R T I T M N
R H F N I E T S N E K N A R D R I F O O P O
Z T E D Y H D N A L L Y K E J Z F Z T D C K
R F P Q X Y Z P W U W R R D P I X H R F K G
F O E E R A A O P Q S S C D R F R O R D C N
P M D X P Q L F E L C C D T R A Q O P M A I
A Q I T M F H R H A Y R A S M O C O U F B K
U T O H M S O V O N C A R C O S V O D B H Q
L N Q A S A N L O H L H I U V G O G L R C G
U A N F S U N D E M O N N J O T R P J A N W
J H T H E M U M M Y P F T B E J D O C P U E
X P J G I G A N T I S Z Z L L U O H G E H T

GORY SPONDENTS

Want a GORYSPONDENT? This is the space reserved for readers who are interested in writing to fans all over the world. Just send us your name, address and a brief description of what you are most interested in. Send to:

**GORYSPONDENTS
GRAVEYARD
EXAMINER**
P.O. Box 5987
Grand Central Station
N.Y., N.Y. 10017

ALINA CHU, 72 Orchard St., New York, N.Y. 10002 would like to write to someone interested in vampire films like those of Bela Lugosi & Chris Lee...

RICHARD ROSSINI, 3059 Woodward Ave., Burlington, Ontario, Canada is 13 years old and likes vampires, horror classic, witches and UFO's...

STEPHEN DARNER, 2948 Hollywood Ave., Bronx, N.Y. 10465 wants to write to someone about SF, horror & fantasy films, books & comics...

ROY SCHWAEDT, 721 66th Ave., Philadelphia, Pa. 19126 enjoys science fiction films of the 1950's. Roy would like to hear from some older female fans...

JONATHAN GUILD-ROY, 7 Pine St., Port Washington, N.Y. 11050 is 11 years old & would like to write to another monster fan his own age...

WES SMITH, 183 W. Michigan Ave., Paw Paw, Mich. 49079 has many goryspondents already, but could use some more. He's interested in comics, films, artists, etc. ...

THE MYSTIC HAPPENING CLUB is devoted to the Warren Publishing Co. \$1 will get you a letter, membership card & bi-monthly newspaper. Send to 117 W.

Main St., Avon, N.Y. 14414 ...

MIKE SIERS, 313 Westwood Ave., Orrville, Ohio 44667 is only 10½ years old but likes monsters, bats and even (shudder) girls ...

STEPHEN FRIEDMAN is selling posters, pressbooks & stills. Send your want-lists to him at 4019A Balwynne Park Rd., Philadelphia, Pa. 19131 ...

KAY URBAN, 261 Euclid Ave., Wadsworth, Ohio 44281 is interested in witchcraft and all other supernatural things. She loves horror films, and would like to "goryspond" to a male fan, 15 years or older ...

TONY SLAD, 6959 Bobbird Dr., San Diego, Calif. 92119 is 14 years old. His main interests are monsters make-up and animation ...

PAM LANSING, 985 Alpine Drive, Beverly Hills, Calif. 90210 says that she loves vampires! She especially likes Barnabas and the whole DARK SHADOWS gang. She'd like a pen-friend, ages 15 and over ...

RICHARD PEEK, 301 28th St., Godsden, Ala. 35904 is a talented young photographer & model builder ...

MURRAY GRANT is the president of the CANADIAN PETER CUSHING FAN CLUB. The club is for Canadian fans of the great actor. Those interested should write Murray at 94 Dixon Ave., Toronto 258, Ontario, Canada ...

RICHARD NOLL, 8335 Mark Twain, Detroit, Mich. 48228 would like a goryspondent ...

That's all for this issue. Be sure to let us know if YOU would like a goryspondent & send a photo if you can!

MONSTERS OF THE MONTH



PETE SPEED



CRAIG GILBERT



MIKE SIERS



PAM LANSING



BLAINE ANTHONY



MARCUS LAYNE

MOM'S LITTLE MONSTERS



"Thought you might be interested in printing this picture of my little monsters," writes Mrs. Leland Learn of Chicago,

III. She did the make-up herself on William & Christopher, pictured above.



NO. 1—COLLECTOR'S EDITION



NO. 2—THE MUNSTERS



NO. 3—THE SHE CREATURE



NO. 4—LETTER TO LEE



NO. 5—KARLOFF'S NEWEST

USE THIS COUPON TO GET VALUABLE BACK ISSUES OF MONSTER WORLD



NO. 6—HOLIDAY ISSUE



NO. 7—FRANKENSTEIN'S SON



No. 8—Doctor "X"



NO. 9—THE ADDAMS FAMILY



NO. 10—SUPER HEROES

MONSTER WORLD
BACK ISSUES DEPT.
P.O. Box 5987 Grand Central Station
New York, New York 10017

All Copies Mailed
in a Sturdy Envelope
for Protection

- ☐ Rush me the #1 COLLECTOR'S EDITION. Enclosed is \$2.00
☐ Rush me Issue #2 of MONSTER WORLD. Enclosed is \$1.00
☐ Rush me the Great She Creature Issue #3. Enclosed is \$1.00
☐ Rush me the Great Chris Lee Issue #4. Enclosed is \$1.00
☐ Rush me the Great Karloff Issue #5. Enclosed is \$1.00
☐ Rush me the Great Cool Xmas Issue #6. Enclosed is \$1.00
☐ Rush me the Great Filmbook Issue #7. Enclosed is \$1.00
☐ Rush me the Great Dr. X Issue #8. Enclosed is \$1.00
☐ Rush me the Great Addams Family Issue #9. Enclosed is \$1.00
☐ Rush me the Great Super-Heroes Issue #10. Enclosed is \$1.00

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____



PROFESSOR GRUEBEARD

WORLD'S OLDEST ANSWER MAN WILL DEAL WITH AS MANY QUESTIONS AS HE CAN PER ISSUE, AT NO CHARGE TO FM READERS. JUST DIRECT YOUR

INQUIRY TO: PROF. GRUEBEARD, FAMOUS MONSTERS, 22 E. 42 ST., NEW YORK CITY, N.Y. 10017.

Q Can you tell me how BELA LUGOSI died? Also, I'd like to know where he was buried.—MARK GREEN, Webster Groves, Mo.



BELA LUGOSI

A The great Mr. Lugosi died, quite unexpectedly, in bed—presumably in his sleep—of heart failure. He is buried in Holy Cross Cemetery in Los Angeles.

Q In what year did VINCENT PRICE make his first film? Can you tell me the name of it?—RICHARD NUCCIO, Commack, N.Y.



VINCENT PRICE

A Mr. Price's first film, SERVICE DE-LUXE, was made by Universal in 1938. He made TOWER OF LONDON in 1939, but his first real horror film, was THE INVISIBLE MAN RETURNS (1940).



JOHN CARRADINE

Q When was JOHN CARRADINE born? Next to Lugosi and Lee, his portrayal of Dracula has always been my favorite.—LINDA ENG, Brooklyn, N.Y.

A Tell, slender John Carradine was born on February 5, 1906 in New York. His real name is Richmond Reed Carradine.

Q I recently saw MAN OF A THOUSAND FACES, the life story of Lon Chaney, on TV. What was the name of the actor who played Chaney's son, Creighton?—SANDRA NEWSON, Baldwin, L.I.

A Roger Smith, famed television star, portrayed young Creighton Tull Chaney. As you know, Sandra, Creighton grew up to become Lon Chaney, Jr. and carry on in his father's great tradition. Sort of a chip off the old bat.



LON CHANEY JR.

Q What is CHRISTOPHER LEE's address?—DEBBY DUNN, Sperts, Mo.

A Sorry, Debby. That's one of the few types of questions I'm not at liberty to answer. The home addresses of stars are kept secret.



CHRISTOPHER LEE

Q What has become of actress EVELYN ANKERS, who was in THE WOLFMAN and many other terror pictures during the 1940's?—MIKE LANG, Whitefish Bay, Wisconsin.

A Miss Ankers, truly one of horror-dom's most famous queens, married Richard Denning, who has also appeared in several horror films. The couple now live in Hawaii.



THE TROPI-

**WAS IT
HUMAN**

...ANIMAL?

**...OR THE
LIVING
DESCENDANT
OF THE
MISSING LINK!**

now dig this SKULLDUGGERY

skullduggery fantastic safari

Several years ago we were treated to a FANTASTIC VOYAGE into the ultra-small, the interior of the human body itself, by daring producer Saul David.

Now this same producer has traveled to Jamaica to make a picture that probes even deeper into the inner mysteries of human beings—into the minds

& emotions, the notions behind fear & prejudice & distrust because of the color of skin or, in this curious case, *the fur upon it!*

'Darn furriners!' is what the Tropics might be called. But we're getting ahead of our story—

the adventure begins

Port Moresby, New Guinea.

The head of an anthropological expedition bound



Strange noises heard in the jungle make the adventurers wonder: Is someone after the skulls they have in their hands—or their heads?

**Finger-
lickin'
good!**



Ham sandwich brings out the ham in Pat Suzuki, playing "tropical" Topazia in 1970 Universal Picture.

for the back country (Dr. Sybil Greame played by Susan Clark) arrives together with Chips Rafferty as a missionary named "Pop" Dillingham and Edward Fox as Bruce Spofford, a British graduate student.

They are met by the manager of the local air service, "Tee-Hee" Lawrence. Also interested in their arrival are Doug Temple (played by Burt Reynolds) and his sidekick Otto Kreps, a couple of adventurers.

Thru a ruse, Temple & Kreps manage to ease student Bruce out of the proceedings and deal themselves in.

safari to the unknown

A native, Sgt. Siria, is put in charge of the expedition that sets out for the remote Takura country. They go so far by canoes, then take to foot following jungle trails. Their trail takes them to a wrecked American plane from which hangs the skeleton of the pilot.

They get the message: invisible natives want a payoff if the expedition is to pass unharmed. They sacrifice some of their valuable food & supplies.

But they are not quick enough and a quick-on-the-bow native shoots an arrow into Sgt. Siria, killing him.

Doug Temple takes over leadership of the expedition.

Temple & Kreps have plans of their own and guide the party off the path far enough to wind up in territory where rare phosphor may be found.

By the time they get there they're low on food so the pair of badniks take the portable transmitter to a high point and radio for a plane drop of food & equipment. At the same time they take advantage of the opportunity to deceive Sybil by planting some skulls she's sure to unearth so she won't want to move on.

Skulduggery!

the half-humans

Things now happen thick & fast.

They make contact for the air drop.

They find phosphor.

In the camp, during the night, they are attacked by out-of-sight assailants who shower them with rocks.

They push on the next day and in the pit of an extinct volcano discover—

A real skull!

Then a second!

And what flips the lady doctor is that, "These aren't ancient relics," she observes; "they can't be more than 10 years old!"

At that point the owners of the skulls make their first furtive appearance: ape-like beings half-seen in the jungle foliage.

friendly natives

The curious creatures prove to be harmless, in fact amiable, and after awhile lose their shyness and join the humans.

Dr. Sybil names them *Paranthropus Erectus Greemensis*, and if you can say that 3 times without getting a blister on your tongue, you win a wonderful all-expenses-paid trip to Takura (One way.)



Tense moment as "Dr. Sybil" almost falls off ladder.



Wide-eyed with wonder, a Tropi looks at a monster—YOU!



Explorers Doug & Otto are surprised to find evidences of skullivision in the jungle!

The group decides to call the ape-folk by the easier name, Tropis.

One Tropi in particular stands out, a girl-ape name Topazia (Pat Suzuki). She is a beautiful enchantress.

As time passes, the humans begin to wonder if these strange "natives" may not be human themselves, for they seem to reason, converse, carry on much like people.

the fiendly financier

With sound film on their sensational discovery, Doug & Otto go back to civilization and there show their find to Vancruysen (Paul Hubschmid), also telling him about the phosphor. The crafty Vancruysen sees a fortune in the phosphor, using the Tropis as slave labor, and he, Doug & Otto become an unholy 3.

Back at the crater, Vancruysen takes over. Tropis are enslaved. Worse, he plans to breed them selectively as a source of cheap labor for his mines & mills all around the world. Workers who will need no pay, no clothing, simple food and nothing more!

But Doug has a speck of human decency in him and expresses his disapproval.

Things blow up when the native bearers invite Sybil's party to a feast—and roast Tropi is on the menu. Doug considers it cannibalism.

the test

Doug enlists Otto's aid and together they "kidnap" Topazia and fly with her in one of Vancruysen's helicopters, headed for Port Moresby. Doug plans to discover if Topazia is capable of mating

with a human and having a child, thus proving she is not an animal. Otto reveals he has already tried the "experiment" and it may not be too long before they'll find out!

Shortly after landing at Tee-Hee's airport, Topazia has stomach pains and is rushed to a hotel, where a baby is born—dead. A doctor signs a death certificate. Then, in an effort to focus world atten-

tion on the Tropis and thwart Vancruysen's plan to exploit them, Doug declares he killed the child and insists on a trial!

The trial is nothing less than sensational, with Topazia herself exhibited in court. Is she animal or human?

See the picture and make up your own mind!
END



These TROPIS
don't want
to become
TROPHIES!

ALL TIME BEST SELLERS IN PAPERBACKS

SCI-FI! MONSTERS! BEASTS! ADVENTURE!

The FIRST MEN in the MOON



A fantastic tale of 2 men on the first flight to the moon! The voyage, landing, and exploration of the Moon in vivid detail! You are there — as they discover an unknown civilization.
No. 2122 \$60c

AROUND the WORLD in 80 DAYS



The adventures of P. Fogg, Esq. and French valet, as they travel around the world in a race against time. Full of great suspense, action and drama of world's most famous places.
No. 2127 \$60c

20,000 LEAGUES UNDER THE SEA



Jules Verne creates the fabulous submarine Nautilus, in his predictions of life beneath the sea. Captain Nemo takes you on a strange voyage into the vast watery unknown.
No. 2136 \$60c

A JOURNEY to the CENTER of the EARTH



An ancient parchment with a secret message leads to the discovery of the entrance to the center of the world. A bizarre world never before traveled by man.
No. 2132 \$60c

GHOST STORIES



Do tales of the supernatural make your spine tingle? Do you believe there really are ghosts, or demons or other weird creatures? There are! Read about them here!
No. 2152 \$60c

MASTER of the WORLD



An unknown inventor gives notice to all the world's governments that his marvelous machines can now control the entire world. Three brave men set out to find and capture him.
No. 2123 \$60c

GREAT GHOST STORIES



Thirteen of the most chilling terrifying tales of horror ever written. Each by a writer with great ability to develop the supernatural (Blood tingling!)
No. 2153 \$60c

ROUND the MOON



This history making space journey described in the prophetically scientific style of Jules Verne. He gives us a detailed fantastic view of space travel as never before.
No. 2134 \$60c

THE TIME MACHINE



How would you like to climb into a machine, press a button, and be zoomed into the future, or back into time? It happens in this book!
No. 2135 \$60c

THE UNEXPECTED



Eleven great stories of the hair-raising, unknown, nightmarish world of the Unexpected. Twelve of the greatest authors in science fantasy and the supernatural appear in this classic anthology.
No. 2143 \$60c

THE ISLAND OF OR. MOREAU



Rescued from the sea and brought to a small out-of-the-island, Edward Prendick discovers the horrifying creatures of the island. Real frightening!
No. 2138 \$60c

THE DUNWICH HORROR



Read if you dare these frightening world's nightmares, where that scratching in the wall, that suffocation of the heart, that scream torn from the lungs take on forms and shapes!
No. 2139 \$75c

LAND of the GIANTS #1



The grass was six feet high and insects the size of dogs. Men and women were 70-foot giants! Based on the exciting TV Series.
No. 2150 \$60c

LAND of the GIANTS #2



The HOT SPOT
Based on the popular TV series! A tropical paradise turns out to be a terror-racked hell, with mammoth insects and terrifying giant snakes.
No. 2151 \$60c

MORE GHOST STORIES



Ghosts, demons and other creatures of phantasmagoria here over each eerie page of this new, spine tingling collection. Full of supernatural mystery that will both thrill and scare you.
No. 2156 \$60c

THE FOOD of the GODS



Stir the imagination! What starts off as an experiment soon gets out of hand creating gigantic men, insects and monsters in a world which had no place for them!
No. 2129 \$60c

IN the DAYS OF THE COMET



To awaken change? Something has happened to human beings all over the world. Makes you wonder and ask yourself, "What if it really happened to you?"
No. 2130 \$60c

HAUNTINGS and HORRORS



Ten weird terror-stricken tales if you like infernal stories. It's just the thing to turn the blood in your veins to ice water. Only the brave and the strong care this one!
No. 2145 \$60c

THE COLOUR OUT of SPACE



Seeds of Lovecraft's masterpieces of horror! Widely acclaimed as surpassing even the great Poe. Full of ancient evils biding their time to break loose again into your world and ours.
No. 2122 \$75c

NIGHT of the VAMPIRE



The series called ahead across the endless miles and down through the years to bring them back to Sanctorum! A land where the moon glows green and birds scream in the wild Skies!
No. 2136 \$60c

MYSTERY PHOTO

NUMBER
46



MAN OR MOUTH

Boy, this is one guy who ought to keep his trap shut in polite company. Or impolite company. In fact it'd be a miracle if anybody's keep him company!

We've heard of sweets & snacks ruining your teeth but he must have swallowed a whole candy shop before dinner! He? Who he?

CURUCU. BEAST OF THE AMAZON? VOODOO

MAN? DORIAN GRAY, SON OF DORIAN GRAY?

Well, the title to play around with and try to unscramble this time is: HAD YOU START CURE OF TEETH? (The question mark doesn't belong.)

Now, readers, aren't you sorry you complained about them being Tee Easy? (Thanks, RICHARD KRAUSS, for the foto.)

ANSWER TO MYSTERY PHOTO NO. 45



At time of going to press no one had yet identified WILD WILD PLANET. However, the answers to #42 were still pouring in and we congratulate you Steve Gersten (or Gerstein), Tim (looks like) Cartapassi (it would be best if you'd all PRINT your names), Karen Glashan, Mark Lewandaski, Bill Pidgeon, David Rutman, Josee Dumaine, John Heltema, Mark Nelson, Alan Greenberg, Jessica Clark and Gregg Rinka. PLEASE SEND YOUR GUESSES ON POSTCARDS.

NEW! 8mm HOME MOVIE HORROR SHOCKERS ON FILM!

Own these fabulous terror thrillers for your very own. Now the same films that you read about in the pages of FAMOUS MONSTERS can come alive on your home screen. You can run them again and again for the thrill of your life. True weird classics, these productions represent the work of leading Hollywood producers, directors and casts. All films are approx. 200 feet in length, which is one COMPLETE reel. On standard 8mm home projectors each film is 15 FULL minutes of sinister cinema.



SON OF KONG

It picks up where KONG left off. Return with Carl Denner to Skull Island, see what new horrors are in store for him.

\$6.95

Bela Lugosi in MY SON THE VAMPIRE

This film was originally titled "Old Mother Riley Meets The Vampire". It was never distributed in the U.S. A real must for Lugosi fans.

\$6.95



The HUNCHBACK

of Notre Dame
Charles Laughton in his unforgettable performance as Quasimodo, the deformed bell ringer of Notre Dame. Supported by such great stars as Maureen O'Hara and Thomas Mitchell.

\$6.95



BAT MEN OF AFRICA

After many breath-taking encounters with lions, savages, and Bat Men, Clyde Beatty and friends survive the terrifying earthquakes that devastate the lost African city of Job.

\$6.95



the MYSTERIOUS DR. SATAN

A treat for all fans of Republic serials. Fast moving drama.

\$6.95

400 foot reel

\$10.95



THE THING From Another World
One of the great Sci-Fi Classics. Is it Animal? Mineral? or Vegetable? James Arness plays "The Thing".

\$6.95

HUMAN MONSTER

Bela Lugosi stars in this great Edgar Wallace thriller. Two reels (400 feet of film.)

\$11.95



Mighty JOE YOUNG

Another triumph from the father of KONG Willis O'Brien. See the fantastic battle between Mighty Joe Young and the lions.

\$6.95



THE INVISIBLE GHOST...

Bela Lugosi in a thriller

\$5.95

FRANKENSTEIN'S DAUGHTER... horror beyond belief!

\$5.95

THE VAMPIRE BAT... with Fay Wray, Lionel Atwill, and Melvin Douglas

\$5.95

HIGHLIGHTS OF HORROR... scenes from PHANTOM OF THE OPERA, HUNCHBACK OF NOTRE DAME AND THE CAT AND THE CANARY

\$5.95

SHE-MONSTER OF THE NIGHT... terror in the shadows

\$5.95

THE CHAMBER OF HORRORS... with Lili Palmer and Leslie Banks

\$5.95

TERROR OF DRACULA NOSFERATU... The original Dracula. 400 feet of film (2 reels)

\$10.95

MISSILE TO THE MOON... earthmen on the moon

\$5.95

MIDNIGHT AT THE WAX MUSEUM... chills and suspense

\$5.95

- | | |
|--|---|
| <input type="checkbox"/> THE INVISIBLE GHOST (\$5.95) | <input type="checkbox"/> SON OF KONG (\$6.95) |
| <input type="checkbox"/> HIGHLIGHTS OF HORROR (\$5.95) | <input type="checkbox"/> MY SON THE VAMPIRE (\$6.95) |
| <input type="checkbox"/> TERROR OF DRACULA (\$10.95) | <input type="checkbox"/> THE HUNCHBACK OF NOTRE DAME (\$6.95) |
| <input type="checkbox"/> FRANKENSTEIN'S DAUGHTER (\$5.95) | <input type="checkbox"/> BAT MEN OF AFRICA (\$6.95) |
| <input type="checkbox"/> SHE-MONSTER OF THE NIGHT (\$5.95) | <input type="checkbox"/> THE MYSTERIOUS DR. SATAN (\$6.95) |
| <input type="checkbox"/> MISSILE TO THE MOON (\$5.95) | <input type="checkbox"/> THE MYSTERIOUS DR. SATAN (\$10.95) |
| <input type="checkbox"/> THE VAMPIRE BAT (\$5.95) | <input type="checkbox"/> THE THING (\$6.95) |
| <input type="checkbox"/> THE CHAMBER OF HORRORS (\$5.95) | <input type="checkbox"/> HUMAN MONSTER (\$11.95) |
| <input type="checkbox"/> MIDNIGHT AT THE WAX MUSEUM (\$5.95) | <input type="checkbox"/> MIGHTY JOE YOUNG (\$6.95) |

CAPTAIN COMPANY,
P.O. Box 5867, Grand Central Station
New York, New York 10017

Please rush me the films indicated for which I enclose \$ plus 35c postage & handling for each film checked.

NAME

ADDRESS

CITY

STATE ZIP CODE

SCALE MODEL KITS Heroes, Monsters & Beasts of TV, Comics & Films!

"GHOULISH GLOW POWER"

Create your own horror film characters. Authentic life like model kits made of Styrene plastic. You paint them yourself with quick dry enamel and watch them glow in the dark.



**"GLOW"
FRANKENSTEIN**

The famous film monster 12" tall on a gravestone base. No. 2438 \$1.49



**"GLOW"
MUMMY**

Stands on sacred stones from Egyptian tomb with magic signal. No. 2441 \$1.49



**"GLOW"
PHANTOM
of the OPERA**

Frantic eyes on a face of horror. No. 2439 \$1.49



**"GLOW"
WOLFMAN**

With his favorite playmate! Ready to clutch his next victim. No. 2435 \$1.49



**"GLOW"
FORGOTTEN
PRISONER
of CASTLEMARE**

No. 2440 \$1.49



**"GLOW"
DRACULA**

His fang-like teeth baring for the taste of blood. No. 2437 \$1.49



**CAPTAIN
AMERICA**

The one and only Captain "A" of comic book fame leaping into action, lifting his shield for justice. Authentic, accurate, exciting! 6" high. No. 2436 \$5.95



startrek
SOLD OUT!
Exact model of the fabulous TV ship. With upper and lower decks and real lifts. Full 18" long. No. 2442 \$2.49



**LOST IN
SPACE**

From the TV sci-fi series! Complete scene of the Family Robinson with one-eyed giant from outer space and space chair. No. 2426 \$1.99



**LOST IN
SPACE**

Out of space, one-eyed TV MONSTER in life and death battle with Family Robinson. Great! 11 1/2" high. No. 2425 \$5.95



**FANTASTIC
VOYAGE**

The VOYAGER — authentically scaled TV space ship, down to the last detail. With bubble dome and crew. No. 429 \$1.49



**Dr. EVIL
OF CAPTAIN ACTION**

A fully jointed hand from outer space threatening the world with his merciless laser gun. No. 2480 \$6.95



**THE BEATLES
YELLOW SUBMARINE**

No. 2451 \$1.99



ARCHIE'S CAR

Your comicstrip favorite, his old pallop, his girl friend, and his furry dog. No. 2446 \$1.99



**"CALL
IT A DAY"**

SOLD OUT!
Astronaut in space suit! Eerie planet skull rears brain of superior mental powers. Non-collection space sensor with remote control. No. 2448 \$4.99



LAND OF THE GIANTS

The spectacular TV SNAKE! In perfect miniature. Make it yourself, color it just like the real one, and take on imaginary trip. No. 2430 \$1.99



**"LAND OF THE GIANTS"
SNAKE**

Perfect replica of giant snake as seen on the TV series in spectacular pose, fangs ready to strike 3 victims. No. 2431 \$1.49



**VOYAGE TO THE
BOTTOM OF THE SEA**

The FLYING SUB from the racing TV Show. Complete with clear plastic display stand, removable roof showing control area, pilot and co-pilot. No. 2424 \$1.99



THE WEREWOLF

A 10,000-year-old legend of bestiality comes to life, tearing the screen to terrified rags in the body of a bloodthirsty beast. Right before your home-shock eyes! Only \$4.95.



I WAS A TEENAGE WEREWOLF

You asked for it! The companion film to "I Was a Teenage Frankenstein" features a boy turned to howling Werewolf who murders the high school students. Scaring, terrifying film. Only \$5.95.



FRANKENSTEIN MEETS THE WOLFMAN

WHO COMES OUT ON TOP? Frankenstein or Werewolf? We won't give it away, but here is a 2-Monster Movie that doubles your fun as you watch the world's greatest adversaries fight it out for the World's Monster Championship! Full of thrills and chills for Monster Movie collectors. 8mm, 160 feet, \$5.95.



I WAS A TEENAGE FRANKENSTEIN

A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fateful accomplishment? This gruesome movie, a real thriller, gives you the answer! 8mm, 200 feet, \$5.95.



REVENGE OF FRANKENSTEIN SUPERNATURAL TECHNICOLOR!

FRANKENSTEIN GETS EVIL and his "revenge" makes this the scariest monster movie ever made. The Shocker Walker gives an unforgettable performance. The dark, dank mood of this film is not for the fainthearted. Full of fight and might, it is just right for your Monster Film collection. (Available in both black & white as in supernatural Technicolor!) The 8mm film is a full 200 feet. Black & White, \$4.95; Technicolor, \$14.95.



THE BRIDE OF FRANKENSTEIN

FEARFUL FRANKENSTEIN monster Bela Lugosi wants to marry Elva Lombardi. Nothing stops this gruesome two-some... not even the fact she is 7 feet tall, is wrapped in ghastly green... and her ragged scratches around her neck. A classic film every collector should own! 8mm, 140 feet, \$5.95.



SON OF FRANKENSTEIN

In a nightmare of stark terror and violence the revived Monster returns dark and destructive to a quiescent community. Only \$5.95.



KARLOFF IN THE MUMMY

WOULDN'T YOU KNOW that only Bela Lugosi could be as handsome as the original MUMMY! Back in 1932 he led the Hollywood studio "horror" band by the nose, wrapping rotting gauze, spraying chemicals, making it all with clay. No wonder Karloff was as wonderful as THE MUMMY. He felt as humble, he took it out on the film's victims. You'll feel just good, though, as you watch his eerie performance. 8mm, 160 feet, \$5.95.



THE MUMMY'S TOMB

DON'T EVER touch into a Mummy's Tomb if you do, you may live in for the same revenge as in this movie. A catatonic-like mummy starts out to avenge the opening of his crypt in Egypt. Now he does his dirty work, and the skills involved, make THE MUMMY'S TOMB a fast-moving, exciting movie film. 8mm, 200 feet, \$5.95.



THE VAMPIRE BAT

Most famous and ORIGINAL VAMPIRE film, starring Lionel Atwill, Mabel Devoe, Fay Wray and Dwight Dyer. Full of Vampires, weird characters, mad scientists, etc. A spine-chiller. Full 200 feet, 8mm, \$5.95.



THE UNDEAD

CAN THE GRAVE OPEN UP and give forth its ghastly, ghastly secrets. It sure can, and in THE UNDEAD horror comes from the grave. In the dead of night on and come starts a chain of events. You'll sit on the edge of your chair as you watch with THE UNDEAD. 8mm, 200 feet, \$5.95.



THE BEAST WITH 5 FINGERS

WHAT HAPPENS when stark, staring madness takes over in a former concert pianist's house? Who is the Beast with 5 Fingers? Peter Lane walks through this horror movie of his dramatic best. As some other terror scene unfolds, you sit on the edge of your chair in absolute suspense. This horror film is now available for the collector. Order today. 8mm, 200 feet, \$5.95.



TERROR OF DRACULA

Original 1922 version. Full 400 feet version, full of terror, torment and sensational shock. A must for the home film collector. Half-hour running time. 8mm, \$10.95.



BELA LUGOSI AS DRACULA

DAUNTLESS DRACULA is in it again, striking through the London fog for his victims. Bela Lugosi gives one of the great performances of his career, in this classic film. Friends, vampires, screams... in this famous film. Add this to your collection... it is fun. 8mm, 160 feet, \$5.95.



Edgar Allan Poe's TELL TALE HEART

THIS FAMOUS SOUND MOVIE is available, at last, for your collection. Edgar Allan Poe's creepy, eerie tale of "THE TELL TALE HEART" is a never-to-be-forgotten classic. Here, in 8mm UFAcolor Sound, you get the original Columbia Pictures film. The incomparable James Mason gives a master narration. You will cherish this film. Order today. 8mm Sound, 200 feet, \$12.95 plus 25c for postage.

BELA LUGOSI CHILLS YOU THE HUMAN MONSTER



Original Edgar Wallace version, terrifying and chilling. Premises to board you again and again, a real shudder for friends you ask to see it. Full 400 feet, 8mm, \$11.95.

LON CHANEY AS THE PHANTOM of the OPERA



MARY PICKFORD's famous "A woman in a shocking scene" - Erie and earthy. Famous original movie scene, available for first time in 8mm. Add it to your collection. \$4.95! Plus 25c postage.

☐ The Werewolf, \$1.95
☐ I Was a Teenage Werewolf, \$5.95
☐ Frankenstein Meets The Wolfman, \$5.95
☐ I Was a Teenage Frankenstein, \$5.95
☐ Revenge Of Frankenstein, Black & White, \$4.95
☐ Revenge Of Frankenstein, Color, \$14.95
☐ Bride Of Frankenstein, \$5.95
☐ Son Of Frankenstein, \$5.95
☐ The Mummy, \$5.95
☐ The Mummy's Tomb, \$5.95
☐ The Vampire Bat, \$5.95
☐ The Beast With 5 Fingers, \$12.95
☐ The Human Monster, \$11.95
☐ The Undead, \$5.95
☐ The Beast With Five Fingers, \$5.95
☐ Tell Tale Heart, \$12.95
☐ Phantom Of The Opera, \$6.95

CAPTAIN COMPANY,
 P.O. Box 5967, Grand Central Station
 New York, New York 10017

Please rush me the following, for which I enclose \$_____ plus 25c postage & handling for each film checked:

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP CODE NO _____

(Continued from p. 4)
**"ELEMENTARY,
 MY DEAR MONSTER"**

I was quite pleased with FM #65. The brief filmbook on **THE MASK OF FU MANCHU** was something I really liked. I haven't seen that old film for about 8 years, and even still photos are hard to come by. Keep up the good work.

Over the last few years I have seen no articles nor even stills dealing with the Basil Rathbone, Nigel Bruce "Sherlock Holmes" films. Altho they are not basically horror films, many of the mysteries have some delightfully macabre touches and supernatural overtones, as well as a very interesting array of supporting players, many of which are quite well-known in the fantasy film field.

I don't think I have to say anything at all about the 1939 version of **THE HOUND OF THE BASKERVILLES**, which is certainly a classic of its kind. Also of interest to FM's readers would be **SHERLOCK HOLMES AND THE SECRET WEAPON**, with the sinister Lionel Atwill lurking about as the arch-criminal Prof. Moriarty. The atmospheric tale of a legendary monster committing murder in the Canadian marshlands entitled **THE SCARLET CLAW** would also interest the true horror fan as John P. Fulton employs the same photographic tricks he applied in **THE INVISIBLE RAY** and later in **MAN MADE MONSTER**.

THE PEARL OF DEATH is another fine example. Evelyn Ankers makes a fine villainess, a far cry from her usual hapless heroine roles in films like **THE WOLFMAN** and **THE GHOST OF FRANKENSTEIN**. The addition of Rondo Hatton as the spin-snapping "Creepier" further adds to the suspense. Then there was **THE SPIDER WOMAN**, with evil Gale Sondergaard living up to her reputation as a villainess without equal. **THE HOUSE OF FEAR**, with its creepy old mansion & hidden chambers, and **SHERLOCK HOLMES IN WASHINGTON**, boasting of 2 great heavies in George Zucco & Henry Daniell, are also of interest.

These dozen or so films turned out by Universal between 1942 & 1946 were

Make-up Master JACK PIERCE



by JOHN NOLAN

grade B features, but they still hold up fairly well today. This is due to both the charm & talent of Rathbone & Bruce, as well as the great supporting players & technicians.

RON GARDNER
 Fort Monmouth, N.J.

**THE SHUDDERING
 SEVENTIES**

Another monster decade is upon us. **THE DUNWICH HORROR**, **SCREAM AND SCREAM AGAIN** and **FRANKENSTEIN MUST BE DESTROYED** have already been released and the year 1970 has only just begun. We can wish the decade a healthy run and hope that many classics will enter his-

tory to be remembered forever.

The past decade, it seems, was one of the poorest yet for monster films. Only **Paramount's PSYCHO** (1960) and **ROSEMARY'S BABY** (1968) can be considered classics.

FM has come a long way since 1958. May FM also prosper in this new decade!

EDDIE CHRISTOFFERSEN
 Olympia, Wash.

WANTED! More Readers Like



PETER DELONGCHAMP

**CUSHING YOURSELF
 FOR A SHOCK**

I just wanted to write and tell you how much I think of your magazine. It's one mag I

can turn to when all others fail for plain entertainment.

I am an Immense Hammer fan and, they are about the only movies that I will take the time to go and see. (Except, of course, the Karloff films which even Hammer can't bring down.)

Peter Cushing is my favorite actor. Next to Boris Karloff, he is the most admirable film star. **BRIDES OF DRACULA** is about the greatest film I've ever seen. How about a filmbook on it?

MAX HURST
 Abilene, Texas

SWAN'S-EYE VIEW OF FM

I just bought FM #65 not more than 2 hours ago. Basil Gogos' cover painting was very good, tho not great like some of his others.

"The Phantom Strikes Again" article was a reprint treat. The story & pictures were all magnificent. 7 FACES OF DR. LAD was another good reprint filled with fine photos & text.

"Beast, Creatures & Things" was very entertaining. There have been so many different monsters in films, when will they run out of them? (We hope they never do!—Ed.)

WOW is all I can say!
PHILIP SWAN
 Brooklyn, N.Y.

NOK! NOK!



OPPORTUNITY KNOCKS ONCE—

THE POSTMAN RINGS TWICE—

THAT MAKES THREE GOOD REASONS FOR YOU TO—

SUBSCRIBE!

AND HAVE THESE FOUR TERRIFIC WARREN MAGAZINES DELIVERED TO YOUR DOOR A WEEK OR SO BEFORE THEY APPEAR ON YOUR FAVORITE NEWSSTAND. BE THE ENVY OF THE GANG! BE THE ENVY OF THE ENTIRE WORLD! DO IT NOW—OR ELSE!



CREEPLY

- ☐ 6 Issues \$3.00
☐ 12 Issues \$5.00

EERIE

- ☐ 6 Issues \$3.00
☐ 12 Issues \$5.00

VAMPIRELLA

- ☐ 6 Issues \$3.00
☐ 12 Issues \$5.00

FAMOUS MONSTERS

- ☐ 12 Issues \$6.00
☐ 24 Issues \$10.00

I ENCLOSE \$
 AS INDICATED ABOVE.

FOR A _____ ISSUE SUBSCRIPTION TO _____ MAGAZINE

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(IN CANADA, AND OUTSIDE THE U.S., PLEASE ADD \$1.00 TO ALL RATES)
 MAIL TO WARREN PUBLISHING CO., 22 E. 42ND ST., NEW YORK, N.Y. 10017

WANTED! More Readers Like



LILLIAN GOLDWAITE

AT LAST! OWN THIS RARE SET OF PRINCE VALIANT ADVENTURE PICTURE BOOKS!

**HARD-COVER BOOKS
LARGE 7" x 10" SIZE
128 EXCITING PAGES.**

Here is your once in a lifetime opportunity to own this fascinating set of original, authentic adventure books. You'll thrill to the daring exploits of Prince Valiant, popular comics hero!

**Every Page Fully
ILLUSTRATED
By The Great
HAL FOSTER**

Follow Prince Valiant, Knight of King Arthur's Round Table as he wields the mighty Singing Sword for justice everywhere. Follow him in his travels as he seeks out tyrants, thieves and marauding armies, engaging them in heroic battles.

**QUALITY MADE BOOKS
TO LAST A LIFETIME**



From Book #5—"PRINCE VALIANT AND THE GOLDEN PRINCESS" No. 2733

\$3.95



From Book #1—
"PRINCE VALIANT IN
THE DAYS OF KING
ARTHUR"
The youthful prince at
the famous round-table
No. 2729 \$3.95



From Book #2—
"PRINCE VALIANT
FIGHTS ATYLA THE HUN"
In gallant battle against
barbaric plundering
herds.
No. 2730 \$3.95



From Book #3—
"PRINCE VALIANT ON
THE INLAND SEA"
Expedition across the
gleaming expanse of the
mysterious inland sea
No. 2731 \$3.95



From Book #4—
"PRINCE VALIANT'S
PERILOUS VOYAGE"
Golden treasures lure
him to harrowing ad-
ventures in the jungles
of darkest Africa
No. 2732 \$3.95



From Book #6—
"PRINCE VALIANT
IN THE NEW WORLD"
Crosses the sea to the
new world before the
days of Columbus
No. 2734 \$3.95



From Book #7—
"PRINCE VALIANT AND
THE THREE CHALLENGES"
The Great Prince faces a
ruthless king, black
magic and a horde of
savages!
No. 2735 \$3.95

BARBARAS!

EXCITING PAPERBACK NOVELS
ABOUT THE FAMOUS VAMPIRE
OF TV'S DARK SHADOWS!!



☐ The Secret of Barnabas

☐ The Demon of Barnabas

☐ Dark Shadows

☐ The Mystery of Collinswood

☐ The Fox of Collinswood

☐ Barnabas Collins in a Faring Vein

☐ The Phantom of Barnabas Collins

☐ Barnabas Collins vs. The Werewolf

☐ The Perils of Barnabas Collins

☐ Barnabas Collins Personal Picture Album

☐ Barnabas Collins & The Mystery of the Ghost

☐ The Curse of Collinswood

☐ Barnabas Collins

☐ Victoria Masters

☐ Stranger at Collins House

☐ Barnabas Collins & The Nightmare

☐ Barnabas Collins & The Crystal Witch

☐ Barnabas, Quentin & The Moving's Curse

☐ Barnabas, Quentin & The Avenging Ghost

☐ Barnabas, Quentin & The Nightmare

☐ Barnabas, Quentin & The Crystal Witch

CAPTAIN CO., P.O. BOX 5987
GRAND CENTRAL STATION
NEW YORK, NEW YORK 10017

Please HUSH my copies of BARBARAS suspense books as indicated. Special rate for any 3 books is \$3.75, postage free. Otherwise, 75c for each book, plus 30c for each book to cover the cost of postage and handling.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP CODE _____

Sorry, no CDS's, Canadian or Foreign orders.

EASY WAY TO A TUFF SURFBOARD!



HEY! LOOK WHO'S HERE! THE BIG ONE... IN TANDEM! IT'S DAVE!

WHAT'S HAPPENING? LAST TIME I SAW HIM, HE WAS A SCARELESS WOODD LIKE YOU AND ME.



WHAT GIVES, CUT-BUDDY? HOW'D YOU DO UP THE COINS FOR THIS MEAL? HEIK UP, WOOD?

A CUSTOM JOB! AND I'M GOING WELL TO KEEP MYSELF IN SHAKES!



IF YOU THINK IT LOOKS GOOD, WAIT! YOU TRY IT!

NOT NOW, DAVE! I'VE WENDED FROM THE SHAKES... I'D GO WELL TO FRUGLE OUT THROUGH THE BREAKERS!



YOU'D DO WELL TO QUIT BURNING UP YOUR POCKET MONEY ON CIGARETTES! I DID AND BANKED THE CASH INSTEAD... YOU'RE LOOKIN' AT WHAT IT GOT ME!



AND, MAN, I NEVER WENDED NOW!

MAKES SENSE! I'D TRADE A SHAKER'S COUGH FOR A BOARD LIKE THAT! LET'S GIVE IT A TRY! MAYBE IN A FEW MONTHS.

SMOKING DOESN'T PAY!



5 CIGARETTES A DAY COST \$52 OR MORE A YEAR!
10 CIGARETTES A DAY COST \$64 OR MORE A YEAR!
20 CIGARETTES A DAY COST \$128 OR MORE A YEAR!

WHY RISK YOUR HEALTH FOR CIGARETTES?



I TOLD YOU THAT ONE DAY WE WOULD BE SCANNED BY THE DREDS